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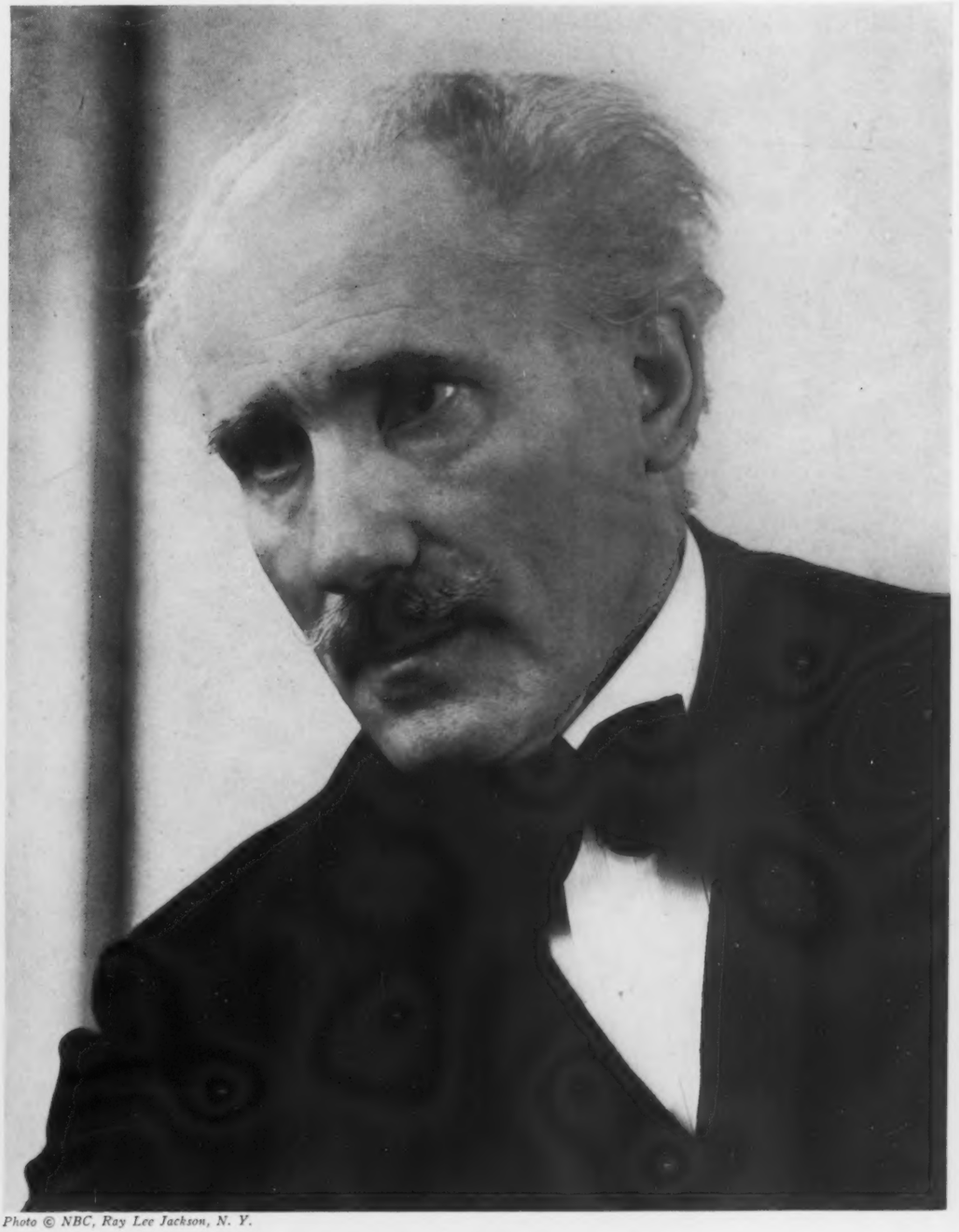

Photo © NBC, Ray Lee Jackson, N. Y.

ARTURO TOSCANINI

Has Returned to the United States to Open the NBC Orchestra Concerts on October 15

(LEFT)
JOHN CARTER, Metropolitan Opera and radio tenor, autographed programs of auditors after his Appleton, Wis., concert last month, the first of five which he gave in cities of that state on consecutive evenings under the auspices of the Wisconsin Bankers Association.

(RIGHT)
ARTIST PUPILS OF ESTELLE LIEBLING heard in a recent performance of La Boheme in the Hollywood Bowl were, second from left, Jean Tennyson; Conrad Mayo, center, and Rosemarie Brancato, to his left. Charles Kullmann, left, and George Cehanovsky, right, of the Metropolitan Opera, were also in the cast. (Photo by Otto Rothschild, Los Angeles.)

A CULINARY EXPERT
is Doris Doe, Metropolitan Opera mezzo-soprano, displaying a birthday cake she prepared at Rhythm Hill, Bennington, N. H. After appearing at Tyler, Tex., Rose Festival in two programs, she left for California to sing for five weeks with the San Francisco and Los Angeles opera companies, starting October 7.

(RIGHT)
ROGER AUBERT, French pianist, played at a concert on board the SS. Champlain on his return to America, after a holiday in France, to begin a concert tour this month.

(RIGHT)
SERGE BOROWSKY, baritone and teacher, at Montreux where he was heard in concert this summer. In addition to teaching in Switzerland he visited many cities in that country, France and Italy.

MAX ALTGLASS,
Metropolitan Opera tenor, returning on the SS. Giboney from a vacation in Mexico and Cuba, to begin his fifteenth season with the company. He reopened his New York studio on October 1.

(BELOW)
VIRGINIA PEMBERTON, soprano, as she appeared in her debut role in Traviata at Lugano, Italy, where she also sang in two performances of La Boheme. (Photo by Gina Brizzolara, Milan.)

(BELOW)
LE ROY ANSPACH,
pianist, operating a short wave radio as his pet rooster listens. He was heard in Town Hall, New York, recital on October 6.

(BELOW)
MR. AND MRS. ZINO FRANCESCATTI
seeing the sights of Gibraltar on the French violinist's return from a South American tour.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Pittsfield Music Festival Triumphs Over Wind and Flood

Twentieth Anniversary Celebration at Shrine Founded by Mrs. E. S. Coolidge Carried Out Despite Storm—Premieres of New Chamber Works a Feature

By MOSES SMITH

Two decades of Mrs. Elizabeth Sprague Coolidge's extraordinary devotion and bounty toward the cause of chamber music was marked with a festival of five concerts in her Music Temple on South Mountain, Pittsfield, Mass., on September 21, 22 and 23. It was the tenth, and in some ways the most remarkable, festival of chamber music given on these premises since the dedication of the building in 1918. A distinguished company, as in the past, was in attendance upon rites that took on a ceremonial and sentimental as well as purely musical character. But the present writer, like some other prospective guests, did not attend the festival concerts, and that is why this account bears no "date-line."

Intentions were of the best as this writer, in the distinguished company of Ernst Krenek, *emigré* Austrian composer now in Boston, and Bernard Zighera, first harpist of the Boston Symphony Orchestra and conductor of the Boston Chamber Orchestra, left Boston at eight o'clock on the morning of the 21st in the comfortable conviction that a none too hurried automobile trip would bring the party to Pittsfield in time for lunch and certainly with plenty of time to spare for the late afternoon opening concert. But one had reckoned without the heavy New England rains which, one learned a little beyond Worcester, had turned streamlets into swollen torrents, overflowing their banks onto roads, washing bridges out and effectually stopping automobile traffic.

Nature Interposes Barriers

And traffic by rail was halted, too, as was soon to be learned after frenzied inquiry. The rest of the day was spent in frantic efforts to "break through" the Connecticut valley somehow—by motor or rail. Defeat was the only result. It might even have been disaster, for a zigzag course led to Providence about an hour before the tidal wave, induced by the hurricane in the afternoon of the same day, inundated the very section where this party had been making plaintive inquiries.

Weather conditions made flight by air out of the question. But your lover of chamber music does not give up easily. The next morning, still in an attempt to hear at least part of the festival, this writer learned that he could fly to Albany, but that there was apparently no human way in which to retrace steps from there to Pittsfield. And so, after a little more long-distance telephoning, the representative of the Musical Courier was convinced that the only account he could get of the Pittsfield musical proceedings would be a second-hand one.

And that, regretfully, is all he presents here. Fortunately the account is based on the evidence of competent observers, principally a Pittsfield colleague, Jay C. Rosenfeld, music critic of the Berkshire Evening Eagle. The five concerts took place on schedule and without any more untoward mishap than failure of the electric power at the first concert, when Albert Sprague Coolidge, son of chamber music's Lady Bountiful, turned out to be a hero by rigging up a temporary lighting apparatus.

The first concert, a Beethoven-Brahms affair, opened with the former master's quartet in E flat major (op. 127), as had the opening concert of the first Berkshire Festival twenty years ago. And the performers were the same, too, the old Berkshire String Quartet being reassembled for the purpose: Hugo Kortschak, Jacques Gordon, Clarence Evans and Emmeran Stoeber. The rest of the program consisted of Beethoven Scotch and Irish songs, with trio accompaniment; Brahms' quintet in G major (with two violas) and the same composer's first set of Liebeslieder.

Scores Premiered

The remaining programs contained no less than five compositions dedicated to Mrs. Coolidge and written for her. All except Ernst Toch's quintet for piano and strings were heard in first performance: Anton von Webern's quartet, Louis Gruenberg's second quartet, Frank Bridge's fourth quartet and Frederick Jacobi's Hagiographa: Three Biblical Narratives for piano and strings. The composers, with the exception of Webern, were present to hear their works. Toch played the piano part of his own opus.

(*Continued on page* 53)

War Preparations in London Fail to Halt Music's March

Promenade Concerts Continue—Festival in Worcester—Bax Programmed with Wagner

By HUGH LIVERSIDGE

London.—The recent fear of war did not affect attendance at the BBC Promenade Concerts. The Brahms night was sold out, outstanding in the evening's offerings being the double concerto in A minor, Antonio Brosa, violinist, and Emanuel Feuermann, cellist, scoring as an eminent pair of soloists. Sir Henry Wood gave a stirring reading of Brahms' first symphony.

Another program offered a "mixed bag" with Harriet Cohen, pianist (champion of modern composers), in Bax's Symphonic Variations for piano and orchestra. This work was specially composed for Miss Cohen when a student. Brigg Fair by Delius was another item received with interest.

The Beethoven program had Isolde Menges, violinist, in the concerto. Sir Henry gave well balanced readings of symphonies No. 1 and No. 8. Frank Merrick, pianist, played Handel's organ concerto in B flat, tastefully arranged for piano by Constant Lambert.

A vigorous ordeal for some came in the sinister shape of a Tschaikowsky concert. However, like golf, it provided an excellent counter-irritant, taking our minds off the international situation. First on the scene was the Polonaise from Eugen Onegin. Olga Haley sang the Song of Farewell from Joan of Arc, followed by Benno Moisiewitsch in the piano concerto in G major. However, some members of the press did not feel that rock bottom had been touched until the world's greatest weep-quake, the Pathétique Symphony, made its appearance. After being immersed in the lachrymose sea for over an hour, we were rescued by Conquest of the Air, by Arthur Bliss, which the composer conducted in his usual accomplished manner.

A Wagner concert was remarkable for Parry Jones' singing of the Prize Song, the opening read with quiet rapture, giving place to ecstasy as the song unfolded. Parry Jones also sang in the Love Duet from Siegfried, in which he was joined by Oda Slobodskaya. Other items were the Parsifal Prelude, Senta's Ballad from the Flying Dutchman, sung by Mme. Slobodskaya, Forest Murmurs from Siegfried, and the Bridal Procession and Introduction to Act III, from Lohengrin. London Pageant, by Arnold Bax, was also featured on the program and more than held its own in the illustrious company in which it was placed.

Three Choirs Festival

While these musical feastings took place at Queen's Hall, the famous Three Choirs Festival at Worcester also held sway. The choir devoted the first morning and afternoon to Mendelssohn's Elijah. The performance had some merit but in the chorus Help, Lord, the choir did not express full dignified appeal, nor was there quite the requisite amount of frenzy in the Baal chorus. However, Thanks Be to God was excellently done. Harold Williams, baritone, made a good Elijah.

In the evening Elgar's Music Makers received a thoughtful, distinctive reading by Sir Ivor Atkins and the choir. The poetry of the work was also captured by the soloist, Astra Desmond, soprano. George Dyson conducted his symphony in G major. Fauré's Requiem, with its tranquil beauty, made a fitting close to the evening, with special mention to Isobel Baillie, soprano soloist.

The second day was remarkable for Debussy's The Blessed Damozel, masterpiece of exquisitely expressed and re-

(*Continued on page* 70)

Toscanini Arrives to Lead NBC Orchestra

Arturo Toscanini arrived in New York on October 10 on the SS. Normandie and tonight (October 15) presents the first of his series of programs with the National Broadcasting Company Orchestra. Despite rumors of refusal of a passport visa from Italy, the *maestro* sailed as he had planned on October 5. He is under a three-year contract with the NBC as conductor of its orchestra.

Metropolitan Adds Sixteen Artists

Restorations to Include Orpheus and Eurydice, Falstaff, Fidelio, Boris Godounoff, Louise, and Thais —Three Americans among Newcomers

Six restorations to repertoire and retention of most of last season's novelties are to be features of the Metropolitan Opera Association's new season, opening November 21, it was revealed by General Manager Edward Johnson in his annual meeting with newspapermen. Starting his fourth season in that capacity, Mr. Johnson also disclosed the engagement of sixteen new artists including three American singers, two of whom were selected in the last Metropolitan Opera Auditions of the Air.

New Productions

The restorations are: Thais, by Massenet, with Marjorie Lawrence and John Charles Thomas as principals; Fidelio, with Kirsten Flagstad singing Leonore; Louise, in which Grace Moore, who is making a film version of the opera for a French motion picture firm, is to sing the title role; Falstaff with Lawrence Tibbett in the name part; Boris Godounoff with Ezio Pinza as the protagonist; and Orpheus and Eurydice with Kerstin Thorborg and Vina Bovy in the principal roles. Otello and the three Richard Strauss operas, Elektra, Rosenkavalier and Salome, novelties of last year, are to be retained, Mr. Johnson said.

Artists Engaged

Newcomers to the company are John Carter, tenor, Risé Stevens, contralto, and Leonard Warren, baritone, Americans; and Lina Aimaro, young coloratura, who has appeared in Italian theatres; Maria Caniglia, dramatic soprano, who has sung in European and South American cities in opera and whose debut was made in Elektra in 1930; Mafalda Favero, lyric soprano, from La Scala, London and Buenos Aires; Marisa Morel, soprano, from Turin, Vienna and Salzburg; Jussi Bjoerling, Swedish tenor, who appeared here in concert and on the radio last season; Alessio de Paolis, for many years a leading lyric tenor and now specializing in character roles; Galliano Masini, Italian tenor heard last season with the Chicago City Opera and in Buenos Aires; Erich Witte, lyric-buffo tenor, known in the roles of Mime, Jacquino and David; Herbert Janssen, leading baritone of the Berlin State Opera, Bayreuth, other European cities and South America; Hans Hermann Nissen, a *heldenbaritone* who has been heard with the Chicago Opera, and in Europe and South America; Herbert Alsen, bass-baritone of Vienna, Salzburg and other cities in Europe; Boris Romanoff, choreographer and ballet master, formerly of La Scala, the Colon, and Rome Royal Opera, and formerly identified with Pavlowa, and Felix Wolfes, assistant conductor from Monte Carlo.

Reorganized Ballet Forces

Under Mr. Romanoff the Metropolitan will have a new and reorganized ballet of its own, with dancers from all parts of the country and Europe, according to Mr. Johnson.

(*Continued on page* 8)

Venetian Music Festival Offers High Attractions

International Atmosphere Prominent—Molinari Gives Review Concert —Art Dances in the Open

By STELLA SAXTON

VENICE.—The fourth International Music Festival included four symphony concerts at the restored Fenice Theater, a gem of the eighteenth century, now providing Venice with an incomparable auditorium for major musical events. The chamber music concerts were held in the charming salons of the also recently restored Giustiniani Palace.

In such brief space one can only mention the high spots of this festival, which opened with a symphonic program under Dimitri Mitropoulos. Other concerts included works by Giuseppe Rosati (sonata in two movements), Mario Pilati, Ettore Desderi (Psalm, sung by Antonore Reali, baritone), Leo Sowerby (concerto for piano and orchestra, Joseph Brinkman, soloist), Hector Villa-Lobos, Gianluca Tocchi, Giovanni Salviucci, Vito Frazzi, Enzo Masetti and Gabriele Bianchi.

The final concert of the festival was an international program, each composer directing his own work: Adriano Lualdi (Italy), Arthur Honegger (Switzerland), William Walton (England), Gino Marinuzzi (Italy), and Paul Hindemith (Germany). Carlo Tagliabue, baritone, sang the two Marinuzzi lyrics.

Chamber music had two newcomers to Venice hailing from Jugoslavia and Japan. Josip Slavenski represented the former with a suite of characteristic folklore music for small orchestra, under Nino Sanzogno's able direction. Piano compositions by the Japanese Bunyah Koh and Akira Ifukube were brilliantly interpreted by Gino Borini. Outstanding successes were won by Bohuslav Martinu and Francis Poulenc, the latter with nine lyrics sung by Pierre Bernac. Wolfgang Fortner's quartet for stringed instruments was also ably given by the Rome Chamber Music Quartet. A charming harp sonata by Vincenzo Tommasini was skillfully played by Celia Aldrovandi Gatti.

In the midst of this medley of diverse modern achievement, Bernardino Molinari directed the Rome St. Cecilia Orchestra in a list retrospective of the past thirty years of music at the Fenice. Two studies for Dr. Faust by Busoni opened this magnificent program, followed by Ravel's Daphnis et Chloé, Respighi's Fountains of Rome, and Stravinsky's Le Sacre du Printemps.

Fascinating and joyous was the seventeenth and eighteenth century Venetian Dance and Music concert held at the Royal Villa of Stra, with the gold sunset playing on the Royal Rome ballet corps as they appeared in groups and ensembles from behind the pale-gold columns of the temple at the far end of the beautiful garden. The exquisite program comprised fragments by Grillo, Pesanti, Picchi, Zanetti, pastoral and hunt dances by Vivaldi, and a dashing sarabande and gavotte by Dall'Abaco, delightful examples of antique music.

ROYAL VILLA OF STRA,
showing part of the audience and grounds of the palace. (Photo by Giacomelli, Venice.)

IN THE TEMPLE PAVILION
ballet artists from the Rome Opera perform antique dances for the festival spectators. (Photo by Giacomelli, Venice.)

Metropolitan Opera Adds Restorations And Sixteen New Artists for 1938-9

(Continued from page 7)

Questioned concerning a return to the company by Beniamino Gigli, he said:

"There are a few things that have to be ironed out, but until Gigli finds time to come to New York we can do nothing. Whether he comes or not, the subscription for the opera will go on.

"Although most of the important artists of last season are returning Gina Cigna will not be with us. Rose Pauly is scheduled to sing and there may be a possibility of Rosa Ponselle appearing."

Miss Stevens is a New York girl, a graduate of the Juilliard School, a member of the erstwhile Brooklyn Little Theatre Opera Company. She went abroad to appear in opera houses in Prague, Italy and London and sang last summer in Buenos Aires. Mr. Carter and Mr. Warren, also New York City natives, were winners in last season's radio auditions.

The NBC for the eighth consecutive season is to broadcast Saturday matinee performances, starting on November 26, and also continues the weekly operalogues conducted by the Metropolitan Opera Guild on Thursday evenings. The Metropolitan Opera Auditions of the Air reopened on October 9 under the direction of Wilfred Pelletier.

Irving Schwerké Sails for Europe

Irving Schwerké sailed on October 4 on the SS. Paris to resume his duties in Paris as General European Representative of the Musical Courier. He spent about three months visiting relatives and friends in this country. In Wisconsin he gave many lectures on musical life abroad and readings from his book, Views and Interviews. Mr. Schwerké is planning a lecture tour in the United States next autumn, under Bernard R. Laberge's management.

Berkshire Symphonic Festival Elects Officers

All seats in the new music shed at Tanglewood for next summer's Berkshire Symphonic Festival by the Boston Orchestra are to be reserved, the trustees have decided. Mary Parsons of New York and Lenox was named a new board member. Officers reelected are: Gertrude Robinson Smith, of New York and Stockbridge, president; Norval H. Busey, Jr., of Lee and New York, vice-president; Mrs. George W. Edman, Pittsfield, executive vice-president; Henry W. Dwight, Stockbridge, treasurer; and George W. Edman, Pittsfield, clerk. Trustees renamed were: Albert Spalding, Mrs. William Felton Barrett, Philip Marshall Brown, William L. Bull, Mr. Edman, Mrs. Charles C. Griswold and Miss Robinson Smith. Eight concerts may be given, four each week for the first two weeks in August, next year. Officers reported the concerts this season were self-sustaining.

Georg Kugel Transfers Managerial Activity to Paris

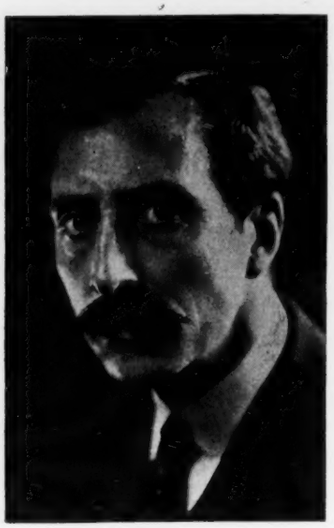
PARIS.—Georg Kugel, concert manager of Vienna, has transferred his activities to this city, where he will be associated with Mary Bran. S. I.

Flagstad's Return to U. S. in 1939-40 Confirmed

Kirsten Flagstad, Metropolitan Opera soprano, will definitely return to the United States for the 1939-40 season, it was officially announced by the NBC Artists Service, following reports to the contrary. She makes one hundred appearances between November 6 and May 21 during the current season.

Schelling to Play and Conduct Here and Abroad

Engaged through Willem Mengelberg, Ernest Schelling conducts the Concertgebouw Orchestra in The Hague, Amsterdam and twice in Rotterdam this month, directing his own Suite Variée and appearing as pianist in the Schumann concerto. He sails for New York on the Ile de France on October 19 and begins his sixteenth season as conductor of the New York Philharmonic-Symphony Society's Young People's Concerts on November 19. Mr. Schelling recently conducted the Orchestre de la Suisse Romande at the Salle Comunale, Nyon, Switzerland, in a concert given in memory of his wife, who died abroad last year, and for the benefit of the hospital there. He also was soloist in Chopin's F minor concerto. He is to be soloist with the Philharmonic Orchestra under John Barbirolli on January 12, 13 and 15.



ERNEST SCHELLING,
conductor of the New York Philharmonic-Symphony Orchestra's Young People's concerts.

Century Mark Nears for New York Philharmonic Men

Distinguished Veteran among American Orchestras Begins Ninety-seventh Season with John Barbirolli at Helm, Enesco as Guest Leader and Ernest Schelling in Charge of Children's Concerts—Solo Contingent Includes Newcomers

Steadily nearing the century mark, the New York Philharmonic Symphony Society opens its ninety-seventh season on October 20 in Carnegie Hall, New York, with John Barbirolli inaugurating his third consecutive year with the ensemble. A season of twenty-eight weeks is contemplated, with Georges Enesco again taking over the podium in mid-winter for a fortnight. After a year's absence, Ernest Schelling returns to direct his series of Young People's Concerts.

Special events contemplated for the season include the offering of Rossini's Petite Messe Solenelle with the assistance of the Westminster Choir and soloists and a *gala* Christmas concert with the chorus of the Art of Musical Russia.

Impressive Soloists' Roster

The list of soloists embraces both vocalists and instrumentalists. Newcomers include Eyvind Laholm, American tenor, in an all-Wagner program with Kirsten Flagstad; Orlando Barera, Italian violinist, in his first appearance with orchestra in New York; Eduardo del Pueyo, Spanish pianist, making his American debut; Robert Virovai, Hungarian violinist, in his initial appearance in this country.

Other soloists listed are: Walter Gieseking, Jose Iturbi, Eugene List, Hortense Monath, Guiomar Novaes, Sergei Rachmaninoff, Artur Rubinstein, Ernest Schelling, Artur Schnabel and Rudolf Serkin, pianists; Adolf Busch, Guila Bustabo, John Corigliano, Mischa Elman, Jascha Heifetz, Joseph Knitzer, Yehudi Menuhin, Nathan Milstein, Mishel Piastro, Felix Salmond, Joseph Schuster, Albert Spalding and Gaspar Cassado, violinists and cellists.

The orchestra as at present constituted represents the merger of several other ensembles most notable of which was the amalgamation in 1928 of the New York Philharmonic and the New York Symphony Orchestra. It is the oldest orchestra in the United States and second oldest in the world, having a record of performances since 1842, when it was founded as the Philharmonic Orchestra. Its initial concert was offered on December 7, 1842, in the then fashionable Apollo Rooms on lower Broadway in New York City.

In the "Age of Innocence"

The late Henry E. Krehbiel, in reviewing the work of the ensemble for its fiftieth anniversary season, pointed out that at the first concert chairs had not been introduced and the audience had to sit on "benches or pews." The subscribers were greeted by members of the orchestra and escorted to their seats, the "ushers" wearing white gloves, paid for by the orchestra, and carrying long, white-painted wands, emblematic of their office. In playing, all performers except the cellists stood.

The ensemble was a cooperative one and comprised sixty-three "professors of music" under the baton of Ureli Corelli Hill, founder, first president and first conductor. Three concerts were given but the following year four were listed, a figure that was unchanged for the next sixteen seasons. Five concerts were offered for the next ten years but for the twenty-seventh season this number was augmented to six.

The roll of conductors for the first half-century lists such names as Hill, Timm, Etienne, Alpers, Boucher, Loder, Wiegers, Eisfeld, Maretzek and Bergmann, up to 1876 and then followed Leopold Damrosch and Theodore Thomas who conducted the thirty-fifth and thirty-sixth seasons respectively.

Reign of Guest Leaders

Adolph Neuendorff conducted from 1879 to 1892, to be followed by Anton Seidl who remained until his death in 1898. Emil Paur, his successor, served until 1902. The sixty-first season was under the baton of Walter Damrosch and then another group of visitors from abroad, except for Victor Herbert, took over the podium. Among these were Edouard Colonne, Gustav F. Kogel, Henry J. Wood, Felix Weingartner, Wassily Safonoff, Richard Strauss, Karl Panzner, Willem Mengelberg, Max Fiedler, Ernst Kunwald and Fritz Steinbach, who served from 1903 to 1906 when Safonoff was named regular conductor and remained until 1909.

Gustav Mahler occupied the podium for the two seasons which followed and then came Josef Stransky, whose tenure lasted until 1920. In 1911, Joseph Pulitzer left the orchestra $500,000 to place it on a permanent basis and increase the number of concerts.

In 1921 the National Symphony Orchestra became part of the Philharmonic and Mengelberg and Artur Bodanzky were named guest leaders with Stransky as chief conductor. The following year Stransky and Mengelberg divided the season and then Willem van Hoogstraten shared the podium. In 1924-25 Mengelberg and van Hoogstraten had Igor Stravinsky and Wilhelm Furtwängler as guests.

Toscanini Era Begins

The following season began the reign of Arturo Toscanini. Mengelberg and Furtwängler were his associates, remaining until 1927 when Toscanini divided the season with Mengelberg, Sir Thomas Beecham and Bernardino Molinari. Henry Hadley, composer-conductor, was associate conductor from 1920 until 1927.

The 1928 merger brought to the ensemble the New York Symphony Society, founded by Leopold Damrosch in 1878 and incorporated the following year. Walter Damrosch succeeded his father in 1885 and was in active charge at the time of the amalgamation. In its fifty years of existence it had seen Tschaikowsky arrive especially to direct it in a Music Festival dedicating Carnegie Hall. Paderewski's first New York concert had been with this ensemble and in 1920 it went abroad, the first American orchestra to make a foreign tour. Albert Spalding and John Powell, American artists, were the soloists on the tour during which twenty-eight concerts were given in France, Monaco, Italy, Belgium, Holland and England on governmental invitation. In 1897 concerts for young people were inaugurated.

For the first two years following the merger Mengelberg and Toscanini were in charge with guest conductors. In 1930 Toscanini took the ensemble abroad for twenty-three concerts in fifteen cities including Paris, Zurich, Milan, Turin, Rome, Florence, Munich, Vienna, Budapest, Prague, Leipsic, Dresden, Berlin and Brussels.

Erich Kleiber joined Toscanini and Molinari in 1931 and the next year the podium was occupied by Kleiber, Bruno Walter and Toscanini. Issay Dobrowen conducted for a time in 1932 and the following year Hans Lange was promoted to a guest leadership. The next few seasons saw Lange, Walter, Otto Klemperer, Artur Rodzinski, Werner Janssen as conductors with Sir Thomas Beecham returning as a guest and Toscanini conducting parts of the seasons.

Toscanini withdrew after 1936 and Mr. Barbirolli made his debut with Stravinsky, Enesco and Carlos Chavez as guests. Mr. Barbirolli was named permanent conductor and musical director the following season with Mr. Enesco as guest.

(Continued on page 59)

THE NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA.
(Above) *JOHN BARBIROLLI, conductor. (Photo by Herbert Mitchell.)*
(Left) *MISHEL PIASTRO, concertmaster. (Photo by Renato Toppo.)*
(Right) *ARTHUR JUDSON, manager. (Photo by Goro.)*

Boston Symphony Orchestra Enters Fifty-Eighth Winter

Koussevitzky's Fifteenth Season in Hub City to Include Beethoven Cycle and Modern Novelties—Enesco, Stravinsky and Goossens to Share Baton—Eminent Soloists Engaged

October 7 marked not only the inaugural of the fifty-eighth season of the Boston Symphony Orchestra but also the beginning of Dr. Serge Koussevitzky's fifteenth consecutive year as conductor, the longest tenure of any leader in the history of the ensemble.

The podium is to be shared by Dr. Koussevitzky, for a brief period in midseason, with Georges Enesco, Roumanian conductor-composer-violinist, Igor Stravinsky, composer-conductor-pianist, and Eugene Goossens, composer-conductor. Beethoven is to be the predominating composer, but it is also planned to present a new concerto by Vladimir Dukelsky with Jesus Maria Sanroma as piano soloist. Other assisting artists scheduled include Jascha Heifetz, Artur Rubinstein, Myra Hess, Rudolf Serkin, Ruth Posselt, Zlatko Baloković and Gregor Piatigorsky.

Stravinsky is to present his Oedipus Rex and a new concerto with himself as soloist. Ernst Krenek is soloist in a recent piano concerto, and Nicolai Berezowsky premieres his concerto for string quartet and orchestra with the other members of the Coolidge Quartet. Baloković is to interpret the Carpenter violin concerto, which he presented last season in other American cities and in Europe. As part of the Beethoven observance, the Missa Solemnis is to be given at a special concert.

Dr. Koussevitzky is to conduct nearly one hundred concerts. Stravinsky presides for two weeks while Enesco and Goossens are each to officiate for a single week.

Twenty-four pairs of concerts are to be played in Boston, five in New York, and five individual programs are listed for Brooklyn, N. Y.; eight for Harvard University; five in Providence; two in New Haven; two in Hartford; and one each in Northampton, Philadelphia, and New Brunswick, N. J. A western tour includes concerts in Rochester, Buffalo, Ann Arbor, Toledo, Cleveland and Pittsburgh. In addition Dr. Koussevitzky is to present a double series of six Monday evening and six Tuesday afternoon concerts in Boston. The season extends into April.

Distinguished Musical Annals

Although the orchestra was not established as such until 1881, Boston's musical history shows stirrings before that and the Handel and Haydn Society, formed in 1815, probably exercised considerable influence in making the city orchestra - conscious. In the winter of 1840 the Boston Academy of Music sponsored a series of orchestral concerts for educational purposes and out of this ultimately came programs by the Musical Fund Society. In 1857 the Philharmonic Society started a series of programs under Carl Zerrahn which were brought to a close by the Civil War. When this was over the Harvard Musical Association inaugurated a series out of which finally came the Boston Symphony Concerts.

Henry Lee Higginson in 1881 proposed "to hire an orchestra of sixty men and a conductor, paying them all by the year . . . and allowing them to give lessons when they had time." A summer series of "lighter kind of music in which should be included good dance music" was also proposed.

On March 30 the formation of the Boston Symphony Orchestra under the direction of George Henschel, English musician, was announced. Twenty concerts were scheduled and the ensemble numbered sixty musicians. The next year twenty-six concerts were presented. Henschel decided to return to Europe before the end of the third season and Wilhelm Gericke, of the Vienna Imperial Opera, was invited to succeed him. The latter invited Franz Kneisel to come as concertmaster. Under his regime the orchestra made a tour of western states, appeared in Philadelphia, and later in New York. He also inaugurated the series of popular programs known today more familiarly as the "Pops" and the Young People's Concerts.

Symphony Hall Arises

Gericke was succeeded in 1889 by Arthur Nikisch, who continued the tours of the orchestra and remained until 1893. Mr. Higginson then signed contracts with Emil Paur, successor of Nikisch at the Leipsic Stadt Theater. It was also at this time that Mr. Higginson's appeal resulted in the erection of Symphony Hall as a permanent auditorium for the orchestra. The Paur regime lasted until 1898, when Gericke returned for another term, remaining until 1906. In the final year of the second Gericke regime, Vincent D'Indy appeared as guest conductor. Richard Strauss had conducted a pension fund concert in 1904, the only other guest leader.

Dr. Karl Muck took over the podium in 1906, coming from the Royal Opera House in Berlin, to which he was called back in 1908 and succeeded by Max Fiedler. The latter remained for four seasons, his final year being contemporaneous with the observance of the orchestra's thirtieth anniversary. Dr. Muck returned in 1912, remaining until the war days.

In 1918 the orchestra was incorporated and Mr. Higginson withdrew. Charles A. Ellis also retired as manager and William H. Brennan was appointed his successor, with George E. Judd as assistant. Henri Rabaud was named conductor but could not leave Paris immediately and Pierre Monteux, conductor of French opera at the Metropolitan Opera, opened the season. The distinguished composer of Marouf finally appeared at the third concert and remained for the rest of the season. He was succeeded by Mr. Monteux, who had conducted the Colonne and other Parisian orchestras. During his tenure the orchestra visited the southern cities. Richard Burgin, now assistant conductor, was named concertmaster. The Monteux term concluded in 1924, when Dr. Koussevitzky was appointed.

RICHARD BURGIN, assistant conductor and concertmaster of the Boston Symphony Orchestra. (Photo by Roberts Studio.)

Civic Orchestra Schedules

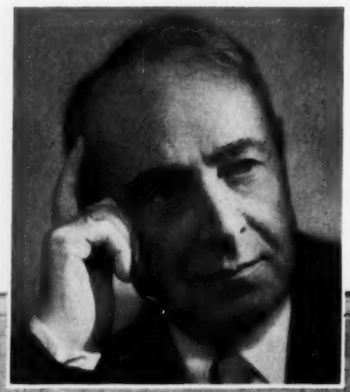
The Boston Civic Symphony Orchestra of seventy-five musicians was established in 1925 by Joseph F. Wagner who also is conductor. Two regular concerts are offered annually. The Boston Chamber Orchestra, which was founded in 1936, embraces twenty-five players. Bernard Zighera is conductor of the ensemble which presents three concerts each season.

Boston has among its annual events the summer concerts by players of the Boston Symphony Orchestra under Arthur Fiedler and the winter series offered by the New England Conservatory Orchestra under Wallace Goodrich.

Other Massachusetts Cities Active

George Brown is conductor of the Melrose Orchestra of seventy-six players, which gives three concerts each season. Sponsored by the Melrose Orchestral Association, Inc., it dates from 1918.

The Lowell Philharmonic Orchestral Society of fifty musicians is under the leadership of Julius Woessner. It presents three winter programs and one summer pop concert.



THE BOSTON SYMPHONY ORCHESTRA. (Photo by Waid Studio.)
(Above) *DR. SERGE KOUSSEVITZKY, conductor. (Photo © Bachrach.)*
(Left) *GEORGES ENESCO, guest conductor. (Photo by Toppo.)*
(Right) *IGOR STRAVINSKY, guest conductor.*

Chicagoans Raise Curtain on Banner Music Year

Mid-Western Metropolis Arranges Program of Arresting Orchestral Attractions—Stock and Lange to Alternate on Podium, with Stravinsky and Krenek as Guest—Gladys Welge to Conduct Woman's Symphonic Group

Launching its forty-eighth season, the Chicago Symphony Orchestra plans twenty-eight weeks of activity between October 13 and April 22. One hundred concerts will be given, with Dr. Frederick Stock again officiating on the conductor's stand, assisted by Hans Lange, associate conductor. Two guest conductors, the eminent composers Igor Stravinsky and Ernst Krenek, will appear during the season. A number of soloists are to be heard with the organization for the first time.

The Chicago schedule of the orchestra includes the following events in Orchestra Hall: twenty-eight successive Thursday evenings, beginning October 13, and the same number of Friday afternoon concerts; twelve alternate Tuesday afternoon programs, fourteen popular concerts on alternate Saturday evenings, and six young people's events on the third Wednesday of each month, beginning in November.

The usual ten Monday evening appearances by the orchestra take place in the Pabst Theater, Milwaukee. Cincinnati and one other city, to be announced, are to have one concert each.

Noted Soloists Appearing

Among the soloists appearing in the Thursday-Friday series are the following: Gitta Gradova, Myra Hess, Josef Hofmann, Jose Echaniz, Ernest Schelling and Jan Smeterlin, pianists; Louis Krasner, Fritz Kreisler, Yehudi Menuhin, Albert Spalding, Robert Virovai and John Weicher, violinists; Edmund Kurtz and Gregor Piatigorsky, cellists; E. Power Biggs, organist; Enid Szantho, contralto; Charles Kullmann, tenor, and the Harvard Glee Club. Both Stravinsky and Krenek will appear as guest conductors in this series.

The Tuesday afternoon programs introduce the following assisting artists: Myra Hess and Jose Echaniz, pianists; Enid Szantho and Charles Kullmann, vocalists; Robert Quick, Albert Spalding and Robert Virovai, violinists; Igor Stravinsky, guest conductor, and the Pro Arte String Quartet.

Dr. Stock will begin the thirty-third year of his incumbency as conductor of the orchestra, the only permanent leader the organization has had since the late Theodore Thomas, who founded it in 1891. The orchestra has had numerous guests and Hans Lange last season succeeded Eric De Lamarter as associate conductor. The personnel consists of ninety-five men. John Weicher is the concertmaster.

The new president of the Chicago Orchestral Association this year is Edward L. Ryerson, Jr., elected to that post last May, succeeding Charles H. Hamill, who retired after fifteen years of service. Mr. Ryerson has been a member of the Orchestral Association since 1930. He became a trustee and second vice-president in 1934. Henry E. Voegeli, manager of the orchestra for some years, again occupies that position.

Early Days of Orchestra

The Chicago Symphony Orchestra has one of the proudest musical records in the country. It arose largely because of the genius and enthusiasm of one man—Theodore Thomas, who first earned the admiration of Chicagoans when he conducted his New York orchestra on visits there and also led special summer series of concerts in Chicago. In 1890 his affiliation with New York ended, and he transferred his activities to the Illinois metropolis. At that time his brother-in-law, C. Norman Fay of Chicago, suggested that he come to the latter city and organize an orchestra. He was willing, if the citizens of Chicago would raise a guarantee fund of $50,000 a year for three years, and fifty-two men responded with pledges of $1,000 each annually for this period. He therefore took up residence there in 1891, having meanwhile formed his orchestra.

The Orchestral Association was organized as a self-perpetuating body and agreed with Thomas and the guarantors to give two concerts weekly, on Friday afternoons and Saturday evenings, for twenty weeks a season. Eight weeks were also devoted to concerts on tour. The Auditorium Theater was the hall selected, seating nearly 5,000. Three years later the association was reorganized on a new basis, with subscriptions contributed by a large number of guarantors at the rate of fifty dollars a share, entitling the holder to vote for the board of trustees. To cover the additional deficits, a special subscription was raised. This somewhat uncertain arrangement lasted until 1903, when a campaign was opened to build Orchestra Hall, and the subscription was extended to the public at large, the total annual fund raised to $800,000. Mr. Thomas lived to see the hall completed and had led only five concerts in the new structure when he passed away on December 24, 1904. The ensemble, known as the Theodore Thomas Orchestra, retained this title until two years later.

Frederick Stock, who had served as assistant since 1901, succeeded to the conductorship in 1905. Under his baton the orchestra has prospered and extended its annual schedule to its present number of concerts. Its guarantee was augmented in 1915 when Mrs. Elizabeth Sprague Coolidge gave a pension fund of $100,000, increased later to total gifts of $237,500, forming the Albert and Nancy Sprague Memorial Fund. Subsequent gifts from other sources have also contributed to the orchestra's support.

Civic Orchestra and Other Groups

Dr. Stock is musical director of the Civic Orchestra of Chicago, which has about one hundred musicians. Hans Lange is conductor of the ensemble, which was established in 1919 and is maintained by the Orchestral Association as a training orchestra. Mr. Lange also conducts his own Chamber Orchestra which was founded in 1937.

One of the most active ensembles in Chicago is the Saidenburg Symphonietta, Daniel Saidenburg, conductor. Professional soloists assist this group which presents four concerts each season.

Woman's Symphony Orchestra

Gladys Welge is conductor of the Woman's Symphony Orchestra, which offers three concerts each season and which was established in 1925. Maintained by the Woman's Symphony Orchestral Association, it has recently functioned under guest conductors. Izler Solomon is to conduct two concerts.

The ensemble had Richard Czerwonky as its first conductor. He was succeeded by Ethel Leginska who held the baton until Ebba Sundstrom was named. Last season Gladys Welge, who had been associate conductor for eight years, was named to the post. The affairs of the orchestra are directly in charge of women. Lillian Poenisch was the first president. Then came Mrs. Albert J. Ochsner, Mrs. Arthur Byefield, Mrs. Henry B. Vanzwoll, Mrs. Edward Morris and, for the past two seasons, Mrs. Royden J. Keith (Marie Morrisey). Soloists scheduled this season include Igor Gorin, baritone, Amy Neill, the new concertmaster, and Winifred Christie, pianist. Many distinguished artists have made their bows to Chicago audiences with this ensemble.

(Below) *THE CHICAGO SYMPHONY ORCHESTRA. (Photo by Kaufmann & Fabry Co.)* (Top Row, Left to Right) *HANS LANGE, associate conductor. EDWARD L. RYERSON, JR., president. (Photo by Helen B. Morrison.) DR. FREDERICK STOCK, conductor. (Photo by Blackstone Studios.) HENRY E. VOEGELI, manager. (Photo by Fernand de Gueldre.) JOHN WEICHER, concertmaster. (Photo by Maurice.)*

Philadelphians Increase 1938-9 Touring Schedule

Eminent Orchestra of Pennsylvania City Will Visit Many Cities of East, South and Middle West—Brahms Cycle to Be Feature of Home Schedule—Stokowski, Ormandy, Enesco, Golschmann and Caston to Conduct

The Philadelphia Orchestra, now of 101 musicians, plans twenty-four subscription concerts, two ballet evenings and two recitals in commemoration of its thirty-ninth season.

(LEFT) *ALEXANDER HILSBERG, concertmaster. (Photo by Albert Petersen.)*
(RIGHT) *ALFRED REGINALD ALLEN, manager.*

Eugene Ormandy, co-conductor with Leopold Stokowski, recently was named music director for a three-year term ending in 1941. This post was created for Dr. Stokowski and held by him from 1931 until 1934. By his appointment, Mr. Ormandy is given authority over the personnel and the selection of guest conductors and soloists with Alfred Reginald Allen, manager. He made his debut with the ensemble in the 1930 Robin Hood Dell series and subsequently occupied the Minneapolis Orchestra podium before returning here in 1936 as co-conductor with Dr. Stokowski. The latter is expected to conduct eleven and possibly fourteen of the programs in Philadelphia and elsewhere from March 13 through April 5. He may remain with the ensemble during Holy Week and preside on April 8 and 10. He is also scheduled to appear with the orchestra in Washington on March 21, Baltimore, March 22 and New York, March 28.

This year the out-of-town schedule has been augmented. As previously, ten concerts are to be offered in Carnegie Hall, New York, and five concerts each in Washington and Baltimore. In November the orchestra starts a Middle West tour with concerts at Harrisburg, Fort Wayne, Chicago, Toledo and two programs in Pittsburgh. The following month the orchestra appears in Columbia, S. C., and Durham, Greensboro, Winston-Salem and Asheville, N. C., while in January concerts are planned for Savannah, Ga., and Jacksonville, Fla., and two programs in New Orleans, Atlanta and Knoxville, Tenn. A late winter tour in New England takes the ensemble to Springfield and Worcester, Mass. Other out-of-town programs are to be in Hartford, Conn., and Northampton, Mass., as well as a special program in New York.

The Philadelphia season opened on October 7, and continues for twenty-eight Friday afternoon and Saturday evening pairs and ten Tuesday evening concerts through April 29. The New York inaugural is scheduled for October 18.

In Philadelphia, five programs are also planned on the Concert for Youth series, three conducted by Eugene Ormandy and one each by Leopold Stokowski and Georges Enesco.

These conductors also will appear at the regular subscription series. Others to occupy the podium during the season will be Saul Caston and Vladimir Golschmann.

SOLO ROSTER

Soloists listed include five pianists, three violinists, a cellist and two singers. Five of these artists are to be featured during a Brahms Cycle contemplated for four of the Friday afternoon and Saturday evening concert pairs. These soloists are Erica Morini, violinist and Emanuel Feuermann, cellist; Marian Anderson, contralto; Joseph Szigeti, violinist; Walter Gieseking, pianist. Other pianists to be heard are Boris Golschmann, appearing under the baton of his brother Vladimir; Jose Iturbi, Sergei Rachmaninoff and Hortense Monath.

Efrem Zimbalist is the other violinist while Friedrich Schorr, bass-baritone, is to be featured in an all-Wagner program. The Coolidge Quartet is scheduled to make its first appearance with the orchestra. In November the Ballet Russe de Monte Carlo appears while in March the Philadelphia Ballet and Catherine Littlefield assist.

RECITALS ARE INNOVATION

An innovation this year is the plan for two recitals while the orchestra is out of town. Lotte Lehmann and Lauritz Melchior are to appear at the first, on November 4 and 5 while Jascha Heifetz, violinist, gives the second on February 10 and 11.

THE PHILADELPHIA ORCHESTRA.
(RIGHT) *DR. LEOPOLD STOKOWSKI, conductor. (Photo © Rembrandt Studios, Inc.)*
(LEFT, BELOW) *EUGENE ORMANDY, musical director and conductor with Leopold Stokowski.*

At the ten New York concerts the soloists listed are Rachmaninoff, Richard Crooks, Zimbalist, Kirsten Flagstad, the Coolidge Quartet and Boris Golschmann. Messrs. Ormandy, Stokowski and Vladimir Golschmann are to be the conductors.

NEARLY FOUR DECADES OF ACHIEVEMENT

Turning back the pages of orchestral history in the Quaker City, one finds a stimulating record. The place which the Philadelphia Orchestra occupies as one of the world's leading ensembles was perhaps not clearly presaged when, in the summer of 1900, Fritz Scheel brought together an orchestra of professional musicians to give two concerts for the benefit of families of soldiers and sailors killed in the Philippines. Six concerts were given and the following year the series had grown to fourteen.

When Mr. Scheel died in 1907, Carl Pohlig, who had been first court conductor at Stuttgart, was named to succeed him and continued until 1912 when the *maestro* whose name has since been identified with the Philadelphia ensemble, Leopold Stokowski, was invited to the podium. Under his regime there have been many notable events.

In 1916 the orchestra gave nine performances of Mahler's eighth symphony with a chorus of 1,000. Seventeen passenger coaches and four express cars were required to make the trip to New York. First performances given in this country included Schönberg's Kammersymphonie, Stravinsky's Sacre du Printemps, Mahler's Das Lied von der Erde, Scriabin's Divine Poem, Sibelius' sixth and seventh symphonies, Miaskowsky's fifth symphony, Rabaud's second symphony, Strauss' Alpensymphonie and Alban Berg's opera Wozzeck, among other scores.

In 1935, Eugene Ormandy was named co-conductor with Dr. Stokowski. Guest leaders who have occupied its podium include Richard Strauss, Igor Stravinsky, Ossip Gabrilowitsch, Vincent D'Indy, Ernest Bloch, Georges Enesco, Sergei Rachmaninoff, Mengelberg, van Hoogstraten, Reiner, Respighi, Weingartner and numerous others.

Alfred Reginald Allen is manager, with Louis A. Mattson as assistant.

QUAKER CITY'S OTHER GROUPS

Notable novelty in program-making is maintained by the Philadelphia String Simfonietta, conducted by Fabien Sevitzky, who also leads the Indianapolis Symphony Orchestra. Three concerts are given each season in the Bellevue-Stratford Hotel Ballroom by this organization, now in its thirteenth season. Usually a number of rare older works and modern novelties are included on the programs, one of the objects being to promote the work of contemporary composers, especially Americans.

The distaff side is represented by the Women's Symphony Orchestra of Philadelphia, founded in 1921 by Mabel Swint Ewer. J. W. F. Leman is the conductor, and seventy women compose the en-

(*Continued on page 57*)

Federal Project Orchestras in Many Cities Expand Activity

Plan to Give Concerts in Surrounding Communities Developed to Enlarge "Audience Base"—Sponsors Sought to Promote Permanence of Ensembles

Several of the symphony orchestras created by the Federal Music Project are to expand their services during the coming season to cover states and regions rather than to limit their activities to local programs.

This policy has been adopted by Nikolai Sokoloff, national director, his staff and advisers, and has been approved by Mrs. Ellen S. Woodward, Assistant WPA Administrator, because, it is believed, it will afford better prospects of permanency for these orchestras and give a larger security of employment to the musicians.

It is recognized that many cities could not have met the expense of maintaining a symphony orchestra if Federal assistance had not been made available for unemployed musicians in the relief emergency. By increasing the number of sponsors and enlarging the audience base, however, through regularly scheduled concerts in a dozen cities instead of one, the chances for security may be enhanced. The plans follow somewhat those of the Concertgebouw Orchestra in Holland. This is a national orchestra with scheduled seasons in The Hague, Rotterdam and other cities in the country, although its home concert hall is in Amsterdam.

Vast Scope of Work

There are thirty-eight of the Federally sponsored symphony orchestras engaging 2,642 persons on the rolls of the Federal Music Project. Between October, 1935, and August 1, 1938, these orchestras had given 14,785 programs and performances before an aggregate audience of 10,615,000 listeners. There is abundant evidence that our musical public has been vastly enlarged while the give and take of artistic emotion between

VALTER POOLE,
conductor of the Detroit Civic Orchestra. (Photo by D. D. Spellman.)

players and listeners has been of a new and vital nature.

Before the Federal Music Project began its program, the great majority of Americans were unable to hear the subscription orchestras and opera companies, and this music of "in-the-flesh" form had come to be regarded as the privilege of those persons in the better income brackets who resided in the larger cities. There is significance in the fact that these multitudes of new listeners have returned to WPA concerts time and again; that they are orderly, interested audiences. An eagerness and hunger for music which was only dimly suspected three years ago has been revealed.

Besides the WPA symphony orchestras the Federal Project units have been heard in 149,583 performances. These are broken down as follows: 42,034 programs by concert orchestras, 34,322, programs by concert bands, 34,208, performances by dance orchestras and bands, 610 performances of opera or operetta, 10,290 performances by choral groups, 7,693 programs by chamber music ensembles and 1,382 appearances by musicians assigned to the soloists' unit. There also had been 19,044 programs by students of the Project classes, generally in rural districts. Aggregate audiences for all Federal Music Project performances stood at 110,420,814 on August 1, 1938. On the same date 10,552 individuals were assigned to 412 Project units in forty-three states and the District of Columbia.

CHALMERS CLIFTON,
conductor of the Federal Symphony Orchestra of New York City. (Photo by Winburn.)

Encouraging Native Music

Encouragement for the American composer has been an integral part of the national plan. Compilations recently completed in the office of Dr. Sokoloff list 5,788 compositions by 1,588 American composers or composers residing in the United States, which have been given public performance by Federal Project musicians.

This policy of encouragement for native music will be advanced again as the plans for the coming concert season are completed. The North Carolina-Virginia Symphony Orchestra, made up of musicians on the Project rolls in the two states, will divide its season between about 20 cities. Besides the series in Richmond, circuit tours embracing the University of Virginia, the College of William and Mary, and several Virginia cities will be made during the fall and early winter. When the orchestra returns to North Carolina for the late winter and spring a similar tour will be made of that state. Dr. Laird Waller is the conductor of this orchestra.

The Colorado Symphony Orchestra, with its home city in Denver, will give concerts in approximately twenty other Colorado communities and will make side trips into Utah, Wyoming and Nebraska.

The Illinois Symphony Orchestra, of Chicago, after a series of summer concerts at the University of Chicago and in Wilmette, traveled to Springfield in August for a program which formally opened the Illinois State Fair. This orchestra will be heard in other Illinois cities during the season.

Dr. Sokoloff will be the guest conductor with the Illinois Symphony Orchestra on October 23, when it opens its third season in the Great Northern Theatre. During its first two seasons this orchestra gave twenty-four compositions in world premieres, six first performances in America, fifty-nine first performances in Chicago, other than the above, and presented seventy-one compositions by American composers. Izler Solomon and Albert Goldberg are the conductors.

'Cross-Country Schedules

The Wisconsin Symphony Orchestra of Milwaukee (Dr. Sigfrid Prager, conductor) plans a tour through the state. The Federal Symphony Orchestra of Oklahoma (Ralph Rose, Jr., conductor) played several out-of-town engagements preceding its summer season in Oklahoma City and will resume its touring in October. Plans for the winter season, opening on October 25, when Charles Wakefield Cadman is piano soloist in his Dark Dancers of the Mardi Gras, include six symphony concerts, ten "symphonic revues" and ten programs for young people. The Utah Sinfonietta, located in Salt Lake City, already has been heard in more than a dozen towns of that state. The Commonwealth (State) Symphony Orchestra of Boston (Alexander Thiede, conductor) has traveled as far as Portland, Me., and the Florida Symphony

EUGENE PLOTNIKOFF,
conductor of the New York Civic Orchestra.

Orchestra of Jacksonville (Dr. Clarence Carter Nice, conductor) has given programs in Miami, St. Petersburg and other cities. The Florida Symphony Orchestra and Opera Company will make six tours of the state during the season.

Other WPA orchestras of symphonic size and caliber include the Bay Region Symphony Orchestra of San Francisco and Oakland (Antonia Brico, conductor); the Federal Symphony Orchestra, of Los Angeles (Gastone Usigli, conductor); the San Diego Symphony Orchestra (Julius Leib, conductor); the WPA Symphony Orchestra of Pasadena (Modest Altschuler, conductor); the Bridgeport Symphony Orchestra (Frank Foti, conductor); the Detroit Civic Orchestra (Valter Poole, conductor); the Federal Symphony Orchestra of Grand Rapids (Philip Abbas, conductor); the Minnesota Symphony Orchestra of St. Paul (guest conductors); the Federal Symphony Orchestra of Newark (Dr. Modeste Alloo, conductor); the Federal Symphony Orchestra of New York City and the New York Civic Orchestra (Chalmers Clifton and Eugene Plotnikoff, conductors); the Federal Symphony Orchestra of Pittsburgh (Dr. Joseph A. Rauterkus, conductor), and the Civic Symphony Orchestra of Philadelphia (J. W. F. Leman, conductor).

IZLER SOLOMON,
conductor of the Illinois Symphony Orchestra.

New York Ensembles Active

Among the ensembles named, the New York City units (Federal Symphony and Civic Orchestras) continue their presentation of single concerts and special series at the Federal Music Theater. A Sunday night cycle of four programs by Russian composers was presented by the two orchestras alternately, under Eugene Plotnikoff's direction, with guest soloists, from September 11 to October 2. A second series of nine events featuring Beethoven symphonies, overtures and concertos, commenced on October 9.

Most of these orchestras as well as many of the bands and other units have appeared in frequent outdoor concerts during the summer, in some cases playing for audiences of unprecedented size. Forty thousand persons heard one program by the Wisconsin Symphony Orchestra in a Milwaukee park.

The Federal Music Project forces have sixty-three grand and chamber operas and operettas in their repertoire. These include several works by American composers. The premiere of the opera, Gettysburg, by Morris Hutchins Ruger

DR. LAIRD WALLER,
conductor of the North Carolina-Virginia Symphony Orchestra. (Photo by Maurice Seymour.)

and Arthur Robinson, was offered in the Hollywood Bowl by the Los Angeles Project.

(Continued on page 64)

Cincinnati Forces Extend Schedule to Twenty Pairs

Forty-Fourth Season Sees Return to Earlier Plan of Subscription Series —Goossens to Divide Baton with Iturbi and Lange as Guests— Ballet Programs and Young People's Concerts Featured

The forty-fourth season of the Cincinnati Symphony Orchestra, which opened October 14, will see a return to the earlier schedule, presenting twenty pairs of concerts in the course of twenty-eight weeks of employment required by the musicians' contracts.

During the past few years the management has offered a number of special events, in addition to the regular series of sixteen pairs of Friday afternoon and Saturday evening concerts, as a means of ascertaining accurately the varied interests of the orchestral patrons.

THE CINCINNATI SYMPHONY ORCHESTRA. (Photo by Crescent Studios.)
(LEFT) EMIL HEERMANN, concertmaster. (ABOVE, RIGHT) EUGENE GOOSSENS, conductor.

It is announced that the return to the original procedure will not involve a resumption of the previous twenty-week price schedule. The 1938-9 series of twenty events will cost patrons only slightly more than the sixteen-concert subscriptions of last year.

BATON TRIO TO OFFICIATE

Eugene Goossens, conductor and musical director of the orchestra, will resume the baton at the beginning of the seventh week of the season. In the meantime, he opens the Royal Philharmonic Orchestra concerts in London and will lead a number of other British and Continental ensembles. Except for one week's guest engagement with the Boston Symphony Orchestra in the middle of the season, he conducts the balance of the events in Cincinnati.

The first three weeks of the season are under the direction of Jose Iturbi, conductor of the Rochester Philharmonic Orchestra, making his debut in this city as a batonist. His schedule during the three weeks also includes an appearance as piano soloist. During the second three weeks' period, Hans Lange, associate conductor of the Chicago Symphony Orchestra, will mount the podium. The short period in midwinter when Mr. Goossens is in Boston sees another distinguished guest conductor on the local platform, his name to be announced later.

Special events of the season include five concerts for young people, and three performances in which the Monte Carlo Ballet Russe will again be presented in conjunction with the orchestra.

The players have a larger out-of-town schedule than for some seasons, and one or two additional special events have also been arranged for Cincinnati. The personnel of the orchestra numbers seventy-eight.

SOLOISTS NAMED

The regular subscription concerts and the soloists are as follows: October 14-15, no soloist; October 21 and 22, Jose Iturbi, pianist; October 28-29, November 4-5 and 11-12, no soloist; November 18-19, Ethel Bartlett and Rae Robertson, duo-pianists; December 2-3, Jascha Heifetz, violinist; December 9-10, Myra Hess, pianist; January 6-7, Igor Gorin, baritone; January 13-14, Josef Hofmann, pianist; January 20-21, no soloist; January 27-28, Rose Pauly, soprano of the Metropolitan Opera; February 3-4, Yehudi Menuhin, violinist; February 10-11, no soloist; February 17-18, Arthur Loesser, pianist; March 3-4, Lawrence Tibbett, baritone of the Metropolitan Opera; March 24-25, Walter Gieseking, pianist; March 31-April 1, no soloist; April 6-8, Helen Jepson, soprano of the Metropolitan Opera; April 14-15, no soloist. Among these, first appearances in Cincinnati will be made by Miss Pauly, and Messrs. Loesser and Gorin. Menuhin's appearance is his first as an orchestral soloist in this city.

CINCINNATI'S NOTABLE MUSICAL TRADITION

As a festival and orchestral city, Cincinnati has one of the most treasured traditions. Theodore Thomas' direction gave great impetus to the Festivals. The Cincinnati Orchestra Association Company, founded in 1895 by the Ladies' Musical Club, had Michael Brand as its first conductor. The first formal season of three popular concerts took place in 1895-6 when the orchestra was enlarged and conducted by the late Frank Van der Stucken, who retained its leadership for a musically-rewarding decade. The first guarantee fund was $15,000 annually, and the orchestra announced a season of ten pairs of concerts at Music Hall, under the presidency of Mrs. William Howard Taft and a board of directors of fifteen women. Later presidents were Mrs. Christian R. Holmes and Mrs. Charles P. Taft.

In December, 1909, after a two years' interval, the orchestra was reorganized with seventy players under the direction of Leopold Stokowski, under whose leadership it rose to new distinction. Upon his resignation in 1912, Ernst Kunwald assumed the reins. The personnel was enlarged, and in 1914 the season had grown from twenty-four to thirty-two concerts. The following year the orchestral fund was bequeathed $700,000 in the will of the late Martha Cora Dow.

ROBERT S. WHITNEY, conductor of the Louisville, Ky., Civic Symphony Orchestra. (Photo by Maurice Seymour, Chicago.)

Following the resignation of Kunwald in 1917, several guest conductors served in 1918, including Walter Henry Rothwell, Victor Herbert, Henry Hadley, Ossip Gabrilowitsch and Eugene Ysaye. The last-named was appointed permanent conductor in May of that year, a post which he held till 1922, when Fritz Reiner was brought from Dresden to assume the direction. Mr. Reiner's regime ended in 1931 when he resigned to become affiliated with the orchestral department of the Curtis Institute of Music, in Philadelphia, and to serve as conductor of other organizations in America and Europe. Eugene Goossens was simultaneously appointed conductor and musical director of the Biennial May Festivals and the Symphony Orchestra, and has filled these posts with distinction in the last seven years.

Fourteen solo players from the Cincinnati Symphony Orchestra compose the Cincinnati Little Symphony Orchestra, with Walter Heermann as conductor. This organization makes annual tours and in general presents a high type of music, the small-sized chamber ensemble enabling it to do works more or less out of the beaten track.

Next May will again see Cincinnati, the "Festival City," attracting throngs.

LOUISVILLE, KY., ENLARGES PROGRAM

An enlarged program is being undertaken this season by the Louisville, Ky., Civic Symphony Orchestra. Robert S. Whitney is the conductor of the ensemble of about seventy musicians.

The reorganized Louisville Civic Arts Association, sponsors of the ensemble, have scheduled a series of educational programs in cooperation with the local public schools. The orchestra has five regular concerts planned for the Memorial Auditorium. During the summer a series was presented in the natural Iroquois Amphitheater.

DEVELOPMENTS IN COVINGTON

Fritz Bruch, who founded the orchestra in 1934, is conductor of the Northern Kentucky Symphony Orchestra at Covington, Ky. Its personnel numbers fifty and four concerts are given each season in the Library Auditorium.

Lustrous Melodic Tradition Upheld by Minneapolis Men

Thirty-Sixth Season of One of America's Pioneer Ensembles Will See Great Variety of Presentations under Direction of Dimitri Mitropoulos

A revised schedule, with thirty-six concerts contemplated in its home city, marks the thirty-sixth season of the Minneapolis Symphony Orchestra.

Dimitri Mitropoulos, who made his debut as conductor with the ensemble last winter, has been named director for the entire season. Except for February 2 and 16, the orchestra gives sixteen Friday evening concerts in Northrop Auditorium, opening on November 4. For this series the soloists include John Charles Thomas, Metropolitan Opera baritone; Mr. Mitropoulos as pianist; Albert Spalding, violinist; Sergei Rachmaninoff, composer-pianist; the Ballet Russe de Monte Carlo; Paul Althouse, Metropolitan Opera tenor; Mischa Elman, violinist; Artur Schnabel, pianist; Gaspar Cassado, cellist; Dalies Frantz, pianist; and Kirsten Flagstad, Metropolitan Opera soprano, at the final concert of this series on April 21.

The Young People's Series, also in the Northrop Auditorium, opens on November 17. Soloists for this series include the Ballet Russe de Monte Carlo, in two performances; Mischa Elman, Dalies Frantz, and Kirsten Flagstad. Special concerts for University of Minnesota students on the campus are also under consideration.

A series of popular downtown programs is to be presented on Tuesday and Wednesday nights in the St. Paul Municipal Auditorium and the Minneapolis Municipal Auditorium. These are to open on December 27 with Igor Gorin, baritone, as soloist. Gladys Swarthout, Metropolitan Opera mezzo-soprano; Toscha Seidel, violinist; Ruth Slenczynski, pianist and the St. Olaf Choir are to assist at these, appearing at each of the pairs of concerts.

In addition, according to Arthur Gaines, manager, the orchestra is contemplating a series of "Greater Minnesota Concerts" to be given on Sunday afternoons in smaller cities in the vicinity. From five to ten such programs are under consideration.

Although no tour is planned, the orchestra is to appear in the Celebrity Concert Series in Winnipeg on April 24 and 25 and may play additional programs while in Canada. The Sunday afternoon Pop concerts have been discontinued this year.

Mr. Gaines is resuming his post as manager this year, a place he held until 1929. He succeeds Mrs. Carlyle Scott.

Orchestral History

The orchestral tradition in Minneapolis goes back a number of years before the founding of the Symphony Orchestra in 1903. As early as 1880, the Danz Orchestra had been founded by a group of amateurs under Franz Danz, Sr., and this group was led by his son, of the same name, after the year 1890. The same year saw the founding of the Philharmonix social club, which in time included a male chorus, and this in 1897 was changed to a mixed ensemble under the name of Philharmonic. In 1900 Emil Oberhoffer—who was to play so important a role in local orchestral pioneership—assumed direction of the latter. As it became necessary, from time to time, to have accompaniments for its programs, Mr. Oberhoffer in 1903 formed a permanent orchestra, which in 1907 was incorporated as the Orchestral Association of Minneapolis. Elbert L. Carpenter, chairman of the committee which raised the initial fund of $30,000 in subscriptions from fifty guarantors, served the organization notably and is still its president. The orchestra at its founding had a personnel of fifty.

Guarantee Increased

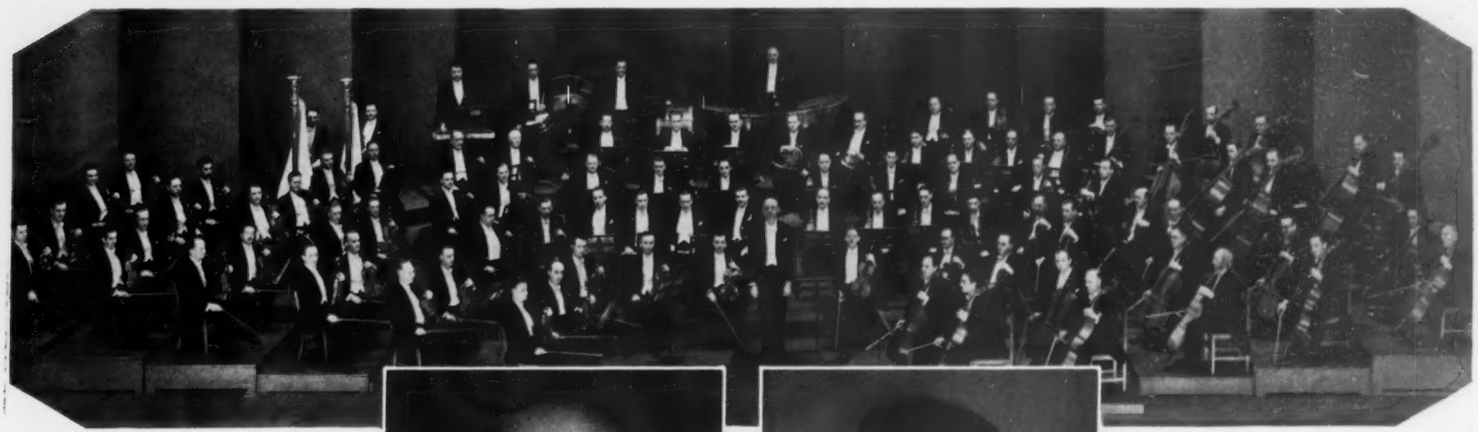
At the end of the first three-year period, during which twenty concerts were given each season, a new guarantee of $90,000 was raised for another three years and annual orchestral tours were inaugurated. Meanwhile, a new auditorium had been built to house the orchestra, which served as its headquarters for twenty-five years. The orchestral schedule was notably extended, until at one time, the annual series included some 175 concerts with many appearances on tour. From 1914 to 1930, Thursday evening programs were given in St. Paul and Friday evening ones in Minneapolis. Then the building of Cyrus Northrop Auditorium on the campus of the University of Minnesota provided a handsome new home for the orchestra and the St. Paul series was discontinued.

Verbrugghen's Regime

For nineteen years Mr. Oberhoffer presided over the orchestra. His announcement in 1921 that he was planning to retire was followed during the season of 1922-3 by appearances of a number of guest conductors, including Albert Coates, Walter Damrosch, Artur Bodanzky, Ossip Gabrilowitsch, Bruno Walter and Henri Verbrugghen. The last-named in the autumn of 1923 succeeded to the permanent conductorship, first on a three years' contract. Then, as his following grew in the Twin Cities and on tour, the Belgian musician's tenure was lengthened. He continued his scholarly and influential sway over the orchestra until at the beginning of the 1931 season he was stricken with illness while directing a rehearsal. Paul Lemay, then associate leader (now conductor of the Duluth Symphony Orchestra), functioned for a time. Then Eugene Ormandy was called from New York to complete the season. The next season he became permanent conductor, remaining until 1935 when he was chosen to share the baton of the Philadelphia Orchestra with Leopold Stokowski.

Guest Leaders Appear

Season 1936-7 therefore saw another year of guest conductors, including Mr. Ormandy, Jerzy Bojanowski, Leon Barzin, Artur Bodanzky, Dimitri Mitropoulos, Guy Fraser Harrison and Jose Iturbi. Mitropoulos was engaged as permanent conductor for two years. As European contracts made it impossible for him to conduct in the first half of the season, Daniele Amfitheatrof was engaged on his recommendation for the opening weeks, as associate conductor.



(Above) *THE MINNEAPOLIS SYMPHONY ORCHESTRA.* (Left) *DIMITRI MITROPOULOS, conductor.* (Right) *HAROLD AYRES, concertmaster. (Photo by Fernand de Gueldre.)*

N.Y. Women's Symphony Orchestra Thrives

Organization Founded in 1934-5 Season Will Continue Series of Carnegie Hall Concerts under Antonia Brico's Baton

In December of 1934 while Antonia Brico was rehearsing a group of nine young women for a radio audition, she suddenly interrupted proceedings. Without informing her associates, she had suddenly decided to increase the group to full symphonic proportions and the following day went to Washington. Mrs. Franklin D. Roosevelt was interviewed and consented to head a list of patrons. A couple of months later, the New York Women's Symphony Orchestra of ninety women musicians made its debut in Town Hall.

DR. ANTONIA BRICO, conductor of the New York Women's Symphony Orchestra.

Its initial season embraced five performances. The following year the ensemble moved to Carnegie Hall, where four programs were offered. This schedule has since been maintained. On January 17 Miss Brico will start the fifth season with her orchestra, now of nearly one hundred musicians. Other concert dates are March 14 and April 25.

Dr. Brico (for she received the Mus.D. degree last June from Mills College) became a pupil and assistant to Dr. Paul Steindorff while a student at the University of California. She also aided him with his work with the San Francisco Opera. Later, after meeting Sigismond Stojowski, she studied piano with him in New York, but decided that conducting was her field. Obtaining a graduate fellowship and a letter of introduction to Dr. Karl Muck, she went to Hamburg where he was conducting, and also to Berlin, where she studied at the State

(*Continued on page 56*)

Sibelius Restoration for First New York Philharmonic Concert

John Barbirolli opens the ninety-seventh season of the New York Philharmonic-Symphony Society on October 20 with two Sibelius works, the Swan of Tuonela and The Return of Lemminkainin, Weber's Freischütz overture, Stravinsky's Fire Bird suite, an *adagio* and *fugue* for strings of Mozart and Beethoven's fifth symphony. The Return of Lemminkainin has not been included in the orchestra's repertoire since 1902 under Emil Paur. This program is to be repeated the following afternoon.

At the second pair of concerts Guiomar Novaes, Brazilian pianist, is soloist in Beethoven's fourth piano concerto. Brahms' second symphony and the Handel concerto grosso in B minor for strings (op. 6, No. 10) are also listed.

Cleveland Orchestra Marks "Coming of Age" Season

Twenty-first Year to Offer Forty Concerts—Rodzinski Again to Occupy Podium—Enesco and Stoessel Guest Leaders—Distinguished Roster of Soloists

Severance Hall, Cleveland's unique home of symphonic music, will again house an exceptional array of offerings when the Cleveland Orchestra gives its twenty-first annual series there, opening on October 14 and 16. Twenty Thursday evening concerts and an equal number of Saturday evening programs comprise the schedule. This "coming of age" season is again under the direction of Dr. Artur Rodzinski, conductor, whose five-year Cleveland regime has been productive of many striking novelties as well as classic program content. Rudolph Ringwall, in his thirteenth season locally, is again the associate conductor.

For 1938-39 two guest conductors will also appear. Georges Enesco, composer-conductor, returns for his seventh local engagement. Albert Stoessel, heard in other seasons as a composer here and in 1937-8 as conductor of opera, is to present a symphonic program.

The Cleveland Philharmonic Chorus (Boris Goldovsky, conductor) will join the orchestra in the presentation of the Beethoven ninth symphony, with Rose Tentoni, soprano, Anna Kaskas, contralto, Paul Althouse, tenor, and Julius Huehn, bass, all of the Metropolitan Opera, as soloists under the baton of Dr. Rodzinski.

The soloists engaged include Artur Rubinstein, Artur Schnabel, Ruth Slenczynski, Jan Smeterlin, Paul Wittgenstein and Boris Goldovsky, pianists; Georges Enesco, Nathan Milstein, Joseph Szigeti, Erica Morini and Adolf Busch, violinists and Raya Garbousova, cellist. Dr. Rodzinski plans a Beethoven Cycle to include all the symphonies, the violin concerto and several of the piano concertos.

In addition to its regular concerts, the usual series of children's programs is to be conducted by Mr. Ringwall. A four-weeks' tour is planned as well as four performances with the Ballet Russe de Monte Carlo.

Progressive Musical Cleveland

The Cleveland Orchestra has had a notably progressive career since its founding in 1918 by the Musical Arts Association, with Adella Prentiss Hughes as manager. The foundation for the venture really took place in 1901, when the then Adella Prentiss organized a series of concerts by visiting symphony orchestras, with the Fortnightly Musical Club co-operating in the enterprise for several seasons. The Musical Arts Association of Cleveland was incorporated in 1915 by the guarantors of these concerts. In 1918 Dr. Nikolai Sokoloff was engaged by this association to make a survey of musical resources in the city, and in December of that year conducted a benefit concert with fifty-five local musicians. This marked the emergence of the Cleveland Orchestra, which during the fifteen years under his direction, took a place as one of the country's leading symphonic ensembles and made tours to many other cities. Among the developments was the playing of annual children's concerts and the giving of regular classes in instrumental playing in the public and high schools by members of the orchestra. School credits are given for the attendance at the orchestral concerts for young people. The notable work of the late John L. Severance as president and sponsor of the orchestra reached its climax in 1928 with his donation of a million dollars to build Severance Hall as a magnificent home for the orchestra's concerts.

Following the resignation of Dr. Sokoloff in 1933, Dr. Artur Rodzinski assumed the conductorship of the orchestra. Under his regime, enterprise in the giving of important modern musical works has been shown. Among the features of recent seasons has been the presentation of operas with stage accessories.

In the tenth season of the orchestra's activity, an endowment fund of two and a half million dollars was raised by a popular campaign under the direction of Dudley S. Blossom, president of the Musical Arts Association. Severance Hall was opened in 1931 with a gala concert, for which the late Charles Martin Loeffler was commissioned to compose an orchestral and choral score, Evocations. The preparation of the choral performances given by the orchestra and certain operatic scores have been entrusted to Boris Goldovsky, a young musician of marked ability.

As associate conductor of the orchestra, Rudolph Ringwall has exercised an important share in promoting local musical appreciation, with his leadership of the concerts for young people and certain of the subscription events.

(Left) *JOSEF FUCHS, concertmaster.*
(Right) *C. J. VOSBURGH, manager.*
(Photos by Geoffrey Landesman.)

THE CLEVELAND ORCHESTRA.
(Left) *DR. ARTUR RODZINSKI, conductor.*
(Right, Below) *RUDOLPH RINGWALL, associate conductor.*
(Photos by Geoffrey Landesman.)

Ashland Has Series

Eighty players comprise the personnel of the Ashland Symphony Orchestra, founded in 1936. It is sponsored by an executive committee and presents three concerts. Louis E. Pete is conductor.

Musical Series for New Haven

Marian Anderson, contralto, and Amparo Iturbi and Walter Gieseking, pianists, make their New Haven, Conn., debuts this season when they appear on the Woolsey Hall Concert Series, Daggett M. Lee, manager, under the auspices of the Yale University school of music. Jascha Heifetz, violinist, opens the series on November 1 to be followed by the Boston Symphony Orchestra, November 16; Miss Iturbi and her brother Jose Iturbi in a joint program on December 13; Miss Anderson, January 11 and Mr. Gieseking, February 14. The Boston Orchestra concludes the series on March 8.

Schorr Metropolitan Vocal Adviser

Friedrich Schorr, bass-baritone, has been named vocal adviser of the Wagnerian department by the board of directors of the Metropolitan Opera Association on recommendation of General Manager Edward Johnson. This year marks his sixteenth anniversary with the company. The Juilliard Foundation has established two scholarships for young American artists to study with Mr. Schorr.

Thelma Spear Lewisohn to Introduce New American Songs

Thelma Spear Lewisohn, returned from a tour of Cape Cod, is to introduce a group of new songs by Edvard Moritz entitled American Poets in Song, at her Town Hall recital. These are settings of poems by Edna St. Vincent Millay, Elinor Wylie, Robert Frost, Edwin Arlington Robinson, Emily Dickinson and Ludwig Lewisohn.

National Symphony Orchestra Dispenses Music Pabulum Widely

Tours to Distant Cities Again to Form Part of the Winter's Activity by Washington Ensemble under Direction of Hans Kindler

Several touring engagements to Canada, the South and the Middle West in addition to programs in Washington and Baltimore provide a heavy schedule for the National Symphony Orchestra, of Washington, D. C., founded in 1931 by Dr. Hans Kindler and still under his direction.

For Washingtonians the season will open on October 30 and continue through the middle of April. Following the successful completion of a city-wide drive for $103,000 last spring, the personnel has been increased according to C. C. Cappel, manager. The Constitution Hall schedule lists eight midweek evening programs and another series of twelve Sunday afternoons. In addition, there will be concerts for students.

Soloists engaged for the midweek programs comprise Lauritz Melchior, tenor, Myra Hess and Walter Gieseking, pianists, Rosa Ponselle, soprano, and Mischa Elman, violinist. The Sunday afternoon audiences are to hear Moriz Rosenthal, pianist, the Vienna Choir Boys, Lucille Manners and Marjorie Lawrence, sopranos, John Powell, composer-pianist, Ruth Posselt, violinist, and the Pro Arte Quartet. The annual request program concludes this series. Ernest Schelling conducts as guest at the January 11 concert in this series. Bruno Walter has accepted Dr. Kindler's invitation to be a guest conductor.

For the seventh consecutive season the orchestra plans a Baltimore series, soloists for the five concerts there being Lauritz Melchior, Myra Hess, Mischa Elman, Rosa Ponselle and Walter Gieseking.

THE NATIONAL SYMPHONY ORCHESTRA OF WASHINGTON, D. C.

(BELOW) *DR. HANS KINDLER, conductor. (Photo by James Madison Todd.)*

THREE TOURS ANNOUNCED

Three tours are to be made. For the third year the orchestra visits Canada, the tour being scheduled for December. Hamilton and Ottawa will be visited and the orchestra also plans New England concerts being scheduled to appear in

(LEFT) *C. C. CAPPEL, manager.* (*Photo © by Harris & Ewing.* (RIGHT) *MARSHALL MOSS, concertmaster.*

Hartford, Conn., Providence, R. I., Fall River, and Springfield, Mass., Dartmouth College, Hanover, N. H., New Bedford, Mass. The orchestra also is to visit Syracuse, N. Y., Wilmington, Del., Olean, N. Y., and State College, Pa.

On its second tour Dr. Kindler's musicians are to appear in Ohio, Indiana and other mid-Western states.

The southern tour schedules concerts in Spartansburg, S. C., University of North Carolina, Chapel Hill, N. C., Virginia Polytechnic Institute, Blacksburg, Va., Sweet Briar College, Sweet Briar, Va., Western Maryland College, Westminster, Md., and concluding with two concerts at the Columbia, S. C., Choral Festival which Dr. Kindler organized four years ago.

During the summer the orchestra presented twelve open-air concerts at the Watergate, near the Lincoln Memorial, at Washington, the first time since 1935. One woman and seventy-two men comprise the ensemble.

U. S. NAVY BAND SYMPHONY ORCHESTRA

Founded in 1919, the U. S. Navy Band Symphony Orchestra presents weekly Tuesday evening concerts from November to May in the Sail Loft at the Navy Yard. Lieut. Charles Benter has directed this ensemble for several years. His assistant is Alexander Morris. No professional soloists are engaged, Lieut. Benter selecting them from time to time from the personnel.

Dallas Orchestra in Vigorous Life

Reorganized Ensemble Thriving After Two Years' Interim—El Paso, Fort Worth, Tyler and Tucson Active Orchestrally

Six pairs of subscription concerts on Thursday nights and Saturday afternoons are planned for the reorganized Dallas (Tex.) Symphony Orchestra of seventy musicians, now under the leadership of Jacques Singer. The twenty-seven-year-old batonist took over the orchestra this year, making his debut on January 25. The society is headed by Arthur L. Kramer as president, with Harold J. Abrams, vice-president; Mrs. Ella Pharr Blankenship, secretary, and R. G. Soper, treasurer.

Soloists for the new season are Guila Bustabo in November, Jose Iturbi in January and Ruth Slenczynski in March. In addition to the regular season of the ensemble, which was reorganized after a two-year lapse due to the Texas Exposition, two pairs of concerts for young people are planned, both under Mr. Singer's direction. Mr. Kramer, as president, is actively in charge.

EL PASO AND FORT WORTH ENSEMBLES SWELL QUOTA

Two other orchestras which provide fare for this musical state are those of El Paso and Fort Worth. (Other cities are treated in separate reports or in the WPA orchestra reviews.) Both these organizations feature visiting soloists in their schedule.

Founded in 1917, the El Paso Symphony Orchestra is under the leadership of H. Arthur Brown, who came to that city nine years ago, representing the Juilliard Foundation of New York. The concerts, four of which are in the regular subscription series, and the remainder special series of popular programs and children's events, are given in Liberty Hall, with a seating capacity of 2,900. Seventy-five players comprise the ensemble, with Dr. Erich Spier as concertmaster. Mrs. Hugh Shannon is the business manager.

The Fort Worth Symphony Orchestra was formed in 1924. The number of players (men and women) is eighty, with Brooks Morris as conductor, and E Clyde Whitlock as concertmaster. It plays three regular concerts, one children's matinee and additional engagements in other cities. The Fort Worth Symphony Orchestra Association is the sponsoring group.

FRITZ FALL, conductor of the Tyler, Texas, Symphony Orchestra.

TYLER, TEX., ORCHESTRA PLAYS UNDER FRITZ FALL

Five concerts, including one for the annual Rose Bowl Festival, are contemplated this season by the Tyler Symphony Orchestra. Organized four years ago in connection with the festival, the ensemble of sixty professional and semi-professional musicians is to be under the baton of Fritz Fall this year.

Mr. Fall, who was conductor at the Vienna Volksoper and has directed ensembles in New York, Boston and Philadelphia, plans to take the ensemble on a short tour of neighboring cities and to add at least one children's concert to the schedule of five.

Doris Doe, Metropolitan Opera mezzo-soprano, is to be the soloist at the concert held in connection with the annual festival. Other soloists are yet to be selected. The ensemble is sponsored by a committee of citizens, with Mrs. Talbot A. Williams as secretary-manager.

ACROSS ARIZONA BORDER

Iver Coleman is conductor of the Tucson, Ariz., Symphony Orchestra, an ensemble of sixty-five musicians. Maintained by the Tucson Symphony Society, it was founded in 1928.

The ensemble presents three regular concerts and also children's and popular programs. John A. McBride is the manager.

Huhn Reopens Studio

Bruno Huhn, composer, organist and voice teacher, has reopened his New York studio.

GUGLIELMO SABATINI,
conductor of the Trenton Symphony Orchestra. (Photo by Severo Antonelli, Philadelphia.)

Trenton Curtain Rises On Promising Year

Symphony Orchestra, Under Guglielmo Sabatini, Announces Five Events

Five concerts are to be offered this season by the Trenton Symphony Orchestra in the Memorial Building in Stacy Park, that city. Heading the list of assisting soloists is Lauritz Melchior, Metropolitan Opera tenor who was engaged by the late Mrs. F. A. C. Perrine before her death. Others to appear are Bruna Castagna, Metropolitan contralto, and Charles Gilbert Spross, pianist.

The opening concert is listed for December 6 with Mme. Castagana appearing at the January 10 program. Other concerts are listed for February 14, March 21 and April 18, the latter date being the occasion of the Melchior appearance.

Guglielmo Sabatini, who conducted the orchestra last year, is again to preside. The orchestra of about seventy-five musicians has Joseph Higham as concertmaster. Godfrey W. Schroth is president of the sponsoring organization and Gertrude Schultz, secretary.

Indianapolis Prepares Roster Of Imposing Orchestral Riches

Fabien Sevitzky to Direct Events in Universities and Schools in Addition to Home Concerts—Other Cities' Schedules

Fabien Sevitzky enters his second year as conductor of the Indianapolis Symphony Orchestra with twenty-seven concerts on the regular schedule. Ten Friday afternoon programs, ten Saturday night concerts, five Sunday afternoon lists and two children's concerts are planned.

In addition, four children's programs are to be given in the auditoriums of public high schools and the orchestra is to appear at Indiana University, Purdue University, Northwestern University and at Ball State Teachers College as well as several other cities in Indiana. Several appearances are to be made with the Indianapolis Symphonic Choir of which Elmer Steffen is choral conductor and Mr. Sevitzky musical director. The latter organized and is conductor also of the Philadelphia Chamber String Sinfonietta which has four concerts calendared. He also conducted the Peoples Symphony Orchestra of Boston for three years leaving there for his present post.

The opening programs of the Indianapolis Orchestra on November 18 and 19 are to be purely orchestral. On December 2 and 3 Dalies Frantz, pianist, assists. Two more orchestral concerts are planned for December 16 and 17. On January 6 and 7 the soloist is Mischa Elman, violinist; on January 20 and 21 Lauritz Melchior, tenor; on February 3 and 4 Ferdinand Schaefer is to be guest leader with Mr. Sevitzky returning for February 17 and 18 with Gaspar Cassado, cellist assisting. Margaret Halstead, soprano, appears on March 3 and 4 and Josef Hofmann, pianist on March 17 and 18. The final pair on March 31 and April 1 are orchestral programs.

The orchestra was inaugurated in 1930 by Ferdinand Schaefer, now conductor emeritus, and has a personnel of seventy-five men and eleven women. Franklin Miner is manager.

Terre Haute Symphony Orchestra Active

The Terre Haute Symphony Orchestra of seventy musicians was founded in 1927 by Will H. Bryant as conductor and manager. In 1934 the sponsorship of the ensemble was taken over by the Terre Haute Symphony Orchestral Association. Three concerts provide its usual schedule.

Other Indiana Ensembles

Several other symphonic organizations are active throughout the state. Gaylord H. Browne is conductor of the Evansville Philharmonic Orchestra of seventy-four musicians which was established in 1935. Three concerts usually comprise its schedule.

The Fort Wayne Civic Symphony Society maintains the Civic Symphony Orchestra in that city. It was established in 1932. Gaston Bailhe is the conductor.

Four concerts are given annually by the South Bend Symphony Orchestra, Edwyn Hames, conductor.

THE INDIANAPOLIS SYMPHONY ORCHESTRA.
(Right) *FABIEN SEVITZKY, conductor.*

(Left) *FRANKLIN MINER, manager, and LEON ZAWISZA, concertmaster.*

Jenkins Recital in Newport

Newport, R. I.—Florence Foster Jenkins' annual song recital took place here last month. There was bright atmosphere in a Paisiello air, the triumph over technical difficulties of Mozart's No, no che, and the presentation of a group of Hungarian songs. The gay dance-rhythm of Notte (Dell Orifice) had nocturnal sentiment, and the artist had to repeat Ring Around (Bellini). She scored in Strauss' waltz, Spring Roses, and closed with a group of songs by American composers. Assisting her were Arnold Lombard, St. Clair Bayfield and William Cowdray, accompanist. R. F.

Hill Sextet to Be Issued by the American Publication Society

In addition to Douglas Moore's quartet for strings, previously announced, the Society for the Publication of American Music (A. Walter Kramer, president) is to issue Edwin Burlingame Hill's sextet (op. 39) for flute, oboe, clarinet, bassoon, horn and piano. The work was heard several years ago at the Pittsfield Chamber Music Festival. The society published Prof. Hill's sonata for clarinet and piano in 1927.

Paul Wittgenstein to Return

Paul Wittgenstein, pianist, appears on February 2 and 4 with the Cleveland Symphony Orchestra and in chamber music programs, his tour being booked by Concert Management Bernard R. Laberge.

Vincent Sorey Opens New York Studio

Vincent Sorey, conductor, composer and violinist, has opened a New York studio to prepare and introduce young artists. A veteran of the radio and concert fields, Mr. Sorey was for many years staff conductor for the Columbia Broadcasting System and musical director of Station WINS. He conducts morning programs over Station WOR and is said to have discovered and coached many radio artists including Tito Guizar, Fortuno Buonanova and others. Born in Turin, Italy, he studied the violin and at the age of seven entered Turin Conservatory and also studied piano and composition. Graduated at sixteen, he studied with Andolfi in Paris and won a Grand Prix at Brussels. He toured France, Italy and South America as soloist and with Beniamino Gigli. In 1920 he joined the Philharmonic Orchestra of New York and later the New York Symphony Orchestra. Mr. Sorey, who has played under Toscanini, appeared also for the Beethoven Society and the Verdi Society. He organized the first Bamberger Little Symphony and later The Gauchos, the ensemble with which he has appeared in concert and on the radio.

European Engagements for Jean Norris

Jean Norris, English pianist, opened her season with a recital on October 3 at the Sutton Music Club, followed by appearances in London in November and December in recital and with orchestra, notably with the Eastbourne Orchestra when she plays Tschaikowsky's B flat concerto. In January, Miss Norris plays the Schumann concerto with the Hastings Municipal Orchestra. Her Paris recital is scheduled for March 21, followed by her annual London appearance at Wigmore Hall, April 27. In addition to television and radio broadcasts throughout the season, Miss Norris has also been making records, her latest being a sonata in A by Arne, and Soirée de Vienne by Johann Strauss.

Nebraska Standard Is Upheld by Lincoln

Omaha's Orchestral Tradition Carried on by Neighbor City, with Schedule of Symphonic Concerts

Orchestral music in Nebraska has had varying periods of boom, interspersed with others when the art temporarily suffered lapse. Omaha, the chief city of the state, had a brilliant resurgence of this type of music-making in 1924, when the Omaha Symphony Orchestra was organized on a professional footing. The women's division of the Chamber of Commerce sponsored the organization, which gave six concerts annually, with assisting soloists. Sandor Harmati retained the baton from 1925 to 1930, when it passed to Joseph Littau. Later the orchestra regrettably was compelled, because of the adverse financial conditions of the time, to suspend activity.

Subsequently the Omaha Civic Orchestra Society carried on a schedule of three concerts a year. Among its guest conductors was Rudolph Ganz.

The chief organization now in the field is the Lincoln Symphony Orchestra, of sixty-five players, established in 1927. The present conductor is Leo Kucinski. The Symphony Orchestra Association is active not only in promoting the schedule of three regular subscription concerts and two children's programs, as well as special events and out-of-town engagements, but also manages an artists' recital series. The orchestra plays in the Liberty Theater, which has seating capacity of 1,400. It presents local and visiting soloists. The artists' series is given at St. Paul's Church, which accommodates 1,500 auditors. The business manager is Mrs. Florence Gardner.

Hastings Aids Native Composers

The Hastings Symphony Orchestra, founded in 1925, comprises seventy players with Richard E. Duncan conductor. It schedules three concerts each season and offers the work of at least one American composer at each of these.

Herbert Janssen to Fulfill First American Concert Tour

Herbert Janssen, baritone of the Berlin Staatsoper, makes his first American tour this season under NBC Artists Service management. His operatic engagements included appearances at Covent Garden, Bayreuth, Brussels, Copenhagen, Hamburg, Dresden, Salzburg, Vienna and Paris. He has also sung with orchestra and appeared in recitals. He is a native of Cologne.

(Above) *THE KANSAS CITY PHILHARMONIC ORCHESTRA*
(Center) *KARL KRUEGER, conductor. (Angelo Photo.)* (Left) *W. M. SYMON, executive manager. (Moore Photo.)* (Right) *SAMUEL THAVIU, concertmaster. (Photo by Theatrical Studio, Chicago.)*

Kansas City Philharmonic Series Lists Local Premiere of Elektra

Karl Krueger to Lead Season Including Beethoven-Brahms Programs—Popular and Young People's Concerts on Calendar

Karl Krueger, who has been conductor of the Kansas City Philharmonic Orchestra since its reorganization in 1933 by a committee of business men headed by Conrad Mann, opens his fifth season there on October 20.

Founded originally by Arnold Volpe, the orchestra now is under the sponsorship of the Kansas City Chamber of Commerce. Jacques Blumberg, who was assistant conductor with Mr. Krueger in the reorganization, still holds that post. The ensemble contains eighty-nine men and one woman in its personnel.

Mr. Mann is now chairman of the executive committee of the orchestra, with Mrs. Charles M. Bush chairman of the Women's Committee and W. M. Symon as executive manager.

Elektra Scheduled

Mr. Krueger, who spent the spring as guest conductor of the Budapest Concert Orchestra and toured with it in Italy, plans a concert version of Strauss' Elektra as the highlight of the season. It will be offered on December 1 and 2 with Rose Pauly, Enid Szantho, Paul Althouse and Chase Baromeo, all of the Metropolitan Opera, as principals.

Roster of Soloists

At the opening pair of concerts on October 20 and 21 the program is to be orchestral. John Charles Thomas, baritone of the Metropolitan, is soloist on November 3 and 4 and Evelyn Swarthout, pianist, at the November 17 and 18 pair of programs.

On December 15 and 16 the soloist is Jules Seder, bassoonist; Samuel Thaviu, violinist and concertmaster, appears on January 5 and 6.

Walter Gieseking, pianist, is the soloist at the January 19 and 20 concerts and Wiktor Labunski, composer-pianist, appears on February 16 and 17. Beethoven's ninth symphony is to be given at the concluding pair on March 2 and 3.

The orchestra also plans six popular concerts, at least three Young People's Matinees and a series of Beethoven-Brahms concerts in Kansas City. Two tours are to be made with Gaspar Cassado, cellist, as soloist.

N. de Rubertis is conductor of the Kansas City Orchestral Training School Orchestra of sixty-five musicians.

Little Rock's Schedule

Established in 1933, the Little Rock Symphony Orchestra of Arkansas embraces fifty-five musicians under the direction of Laurence Powell. It presents four subscription concerts in the East Side Junior High School.

Josef Wagner Active as Performer and Composer

Josef Wagner, composer-pianist, played Mozart's Coronation Concerto over WQXR with Eddy Brown conducting. He gives five recitals over this station during October and offers his first New York recital of the season on November 17 at the MacDowell Club. His trio for violin, viola and cello was played at the recent Yaddo Festival, Saratoga Springs, N. Y., where Gunnar Johansen, pianist, also offered his prelude, invention, choral and toccata. Mr. Wagner's Variations on a French Nursery Song, for piano, has been published.

Dayton Players in Sixth Season

Philharmonic Orchestra to Be Assisted by Chorus in Its Seven-Concert Schedule—Young People's Programs Developed

With Frank Mannheimer as soloist, the Dayton (Ohio) Philharmonic Orchestra (Paul Katz, conductor) launches its sixth season on October 24. Six other concerts are to be held, on November 14, December 20, January 23, February 13, March 6 and March 27.

Nadia Boulanger, Maurice Marechal, Efrem Zimbalist are soloists engaged. The Inland Chorus is to assist at the December 20 concert while the final program of the season is to be an oratorio.

Concerts for Young People

It is also proposed to present four concerts for young people. Last year's series were completely underwritten and were presented without cost during school hours. It is planned to continue this policy. Mr. Katz expects to present his Junior Philharmonic Orchestra, a group of young musicians which he organized and is developing. The orchestra, founded in 1933, now has a personnel of sixty-five musicians.

PAUL KATZ,
conductor of the Dayton Philharmonic Orchestra. (Photo by Axel Bahnsen.)

Coshocton Ensemble

The ninety musicians of the Coshocton Symphony Orchestra are under the baton of Giovanni Baietti. Three concerts are presented each season by the ensemble, which was founded in 1933 and is maintained by the Coshocton Symphony Orchestra Association.

Californian Southland Draws Inspiration from Its Orchestra

Los Angeles Philharmonic Players Embark Upon Jubilee Season of Major Proportions Under Klemperer's Baton

In 1919, desiring to form an organization which would promote the artistic growth of Southern California, William Andrews Clark, Jr., an amateur violinist, organized the Los Angeles Philharmonic Orchestra, engaging as conductor Walter Henry Rothwell. The initial season comprised twelve Friday afternoon and a similar number of Saturday evening concerts as well as a dozen Sunday afternoon programs.

That Californians approved of the venture was made manifest when the orchestra soon had to change its concert home for a larger auditorium. Other cities also asked to hear the ensemble, and tours to neighboring places were arranged. Only three years after its organization, the ensemble went to Seattle and Portland and then made a coast-to-coast visitation. The ensemble also shared its children's concerts, soon after they were organized, by offering them in Pasadena, Santa Barbara, Riverside and other cities while an educational program, consisting of preliminary lectures, was also arranged.

The orchestra also entered the summer field and, for 17 seasons, under guest conductors, has presented concerts and opera performances in the Hollywood Bowl.

Schneevoigt and Rodzinski Regimes

Following the sudden death of Mr. Rothwell, the orchestra invited Georg Schneevoigt, founder of the Oslo Philharmonic Orchestra, to become conductor. Mr. Schneevoigt, a cellist, had been a teacher of this instrument at Helsingfors Conservatory and subsequently conducted orchestras there, in Munich, Riga, Stockholm and Kieff before founding the Oslo ensemble. He served until the end of the 1929 season.

Dr. Artur Rodzinski, now conductor of the Cleveland Orchestra, occupied the podium in 1931 and 1932. His resignation to accept the conductorship in Cleveland occurred in 1933.

Jubilee Season Plans

For its jubilee season an extensive program has been arranged. Dr. Otto Klemperer will serve as conductor for his sixth consecutive season. It is planned to present sixty-nine concerts during the season, of which fifty-four are in Los Angeles.

Ten out-of-town programs are to be offered, and five radio concerts are planned. The season's schedule provides for two series of concerts: the regular Thursday night-Friday afternoon pairs and a Friday afternoon-Saturday night series at popular prices.

Yehudi Menuhin, violinist, is soloist at the opening pair on November 3 and 4. Soloists for the season in addition to Yehudi Menuhin are: Nathan Milstein, Joseph Achron and Bronislaw Gimpel, violinists; Charles Kullmann, tenor; Alice Ehlers, harpsichordist; Rose Bampton, soprano; Marian Anderson, contralto; Artur Rubinstein, Artur Schnabel, Serge Prokofieff, Robert Casadesus and Olga Steeb, pianists; Gregor Piatigorsky, cellist; Paul Hindemith, composer-violist; and Philip Kahgan, violist.

Dr. Klemperer will conduct, in addition to the regular season events in Los Angeles (including Beethoven's Ninth Symphony), eight out of town concerts, four broadcast programs and four children's concerts.

Except for one concert the programs are to be in the Philharmonic Auditorium. The Monte Carlo Ballet Russe appears with the ensemble in nine performances.

Following the death of Mr. Clark five years ago, the Southern California Symphony Association was formed to sponsor the orchestra, Allan C. Balch is honorary chairman with Harvey S. Mudd, president; Ben R. Meyer, treasurer; Mrs. Leiland Atherton Irish, executive vice-president and secretary, and William McKelvy Martin as manager.

Other Orchestras of Region

Although the Philharmonic Orchestra has several women players, this city also boasts its own feminine orchestra, the Los Angeles Women's Symphony Orchestra of which William Ulrich is conductor. In Long Beach there is a similar ensemble, the Woman's Symphony Orchestra of that city with one hundred and twenty-five musicians and with Eva Anderson as conductor. Concerts are given not only in the larger auditoriums, including the Convention Hall which seats 4,000, but the orchestra, which is municipally-supported, makes several out-of-town appearances.

Other neighboring orchestras include the Pasadena Civic Orchestra of eighty to ninety musicians with Richard Lert as conductor. It presents about six concerts each season and is supported in part by the city. It is sponsored by the Pasadena Civic Orchestra Association.

The San Diego Symphony Orchestra, founded in 1927 comprises seventy-two players with Nino Marcelli as conductor. It presents an annual six-week season in the Ford Bowl at Balboa Park.

(Below) *THE LOS ANGELES PHILHARMONIC ORCHESTRA. (Photo by Otto Rothschild.)*
(Left) *OTTO KLEMPERER, conductor. (Photo by Murillo.)*
(Right) *BRONISLAW GIMPEL, concertmaster. (Photo by Otto Rothschild.)*

Maine Has Long Established Units

Bangor and Portland Orchestras Supply Concert Life

Of the two major symphonic groups in Maine, the elder is the Bangor Symphony Orchestra, which was founded in 1896. The ensemble of sixty musicians is self-governed and presents four winter concerts in the Bangor City Hall, a spring program and also appears at the Eastern Maine Musical Association's fall festival. Adelbert Wells Sprague is conductor.

The Portland Symphony Orchestra of seventy musicians was established in 1924 and incorporated in 1932. A subscription series of four concerts is offered in the City Hall Auditorium and several out-of-town programs are also listed. The conductor is Russell Ames Cook.

Christmas Program for Short Hills

Short Hills, N. J.—The Vienna Choir Boys and the Little Duncan Dancers are to offer a joint program of ballet and Christmas songs of all nations at the Paper Mill Playhouse December 17.

N. A. A. C. C. Announces Series of Five Concerts

Five concerts for members and guests are to be given this season by the National Association for American Composers and Conductors, according to Sigmund Spaeth, president. Founded by the late Henry Hadley, the society is to offer the programs in the Hadley Studio, New York, on November 13, December 11, January 8, February 12 and March 12. New works, selected by the program committee, Harold Morris, chairman, will be incorporated. The society plans the publication of at least one important American work annually and monthly broadcasts are to be given over Station WNYC. A reference library of outstanding American works, in memory of the late conductor-president, has been established at the New York Public Library.

Betti and Co-artists in Chamber Music Program at Bagni di Lucca

Bagni di Lucca, Italy.—A program of string music recently offered in the Teatro Academico attracted an audience of tourists as well as villagers. Adolfo Betti, violinist, directed and with his wife, Maddalena Monnier-Betti, cellist and Francesca Monnier, violinist, played a Dvorak trio. Three pieces for violin and cello by Gliere were offered by Mr. and Mrs. Betti. The latter accompanied by four violins also played Mr. Betti's transcription of a Tartini *largo*. Enrico Pardini, cellist, and three pupils of Mr. Betti, Erno Valasek, Ralph Hollander and David Nadien, participated in the program with Prof. Enzo Sarti as pianist. Corelli's first sonata in D, arranged by Mr. Betti, was on the program, which included also a *largo* by Veracini and Wieniawski's Fantasia played by Mr. Hollander. Valasek offered works of Paganini, Rossini, Brahms and Schubert.

C. W.

SYMPHONY ORCHESTRA APPEARANCES OF NBC ARTISTS SERVICE AND HUROK ATTRACTIONS

Season 1938-39

BALLET RUSSE de MONTE CARLO—*Philadelphia Orchestra* (6 *performances*), *Washington Symphony* (2 *performances*), *Cleveland Orchestra* (4 *performances*), *Minneapolis Symphony* (3 *performances*), *St. Louis Symphony* (4 *performances*), *Los Angeles Philharmonic* (9 *performances*), *San Francisco Symphony* (8 *perfomances*), *Seattle Symphony* (5 *performances*), *Pittsburgh Symphony* (3 *performances*), *Cincinnati Symphony* (3 *performances*)

ANDERSON—*Philadelphia Orchestra, Los Angeles Philharmonic*

BRAILOWSKY—*San Francisco Symphony, New Jersey Symphony*

BUSCH—*New York Philharmonic, Cleveland Orchestra*

BUSTABO—*Dallas Symphony, New York Philharmonic, New Orleans Symphony*

DORFMANN—*Detroit Symphony*

EISENBERG—*New Jersey Symphony*

FEUERMANN—*Philadelphia Orchestra, Duluth Symphony, Pittsburgh Symphony, Hartford Symphony, Toronto Symphony*

FLAGSTAD—*Philadelphia Orchestra, New York Philharmonic, Cleveland Orchestra, Duluth Symphony, Minneapolis Symphony*

GARBOUSOVA—*Cleveland Orchestra*

GINSTER— *Montreal Orchestra*

KREISLER—*St. Louis Symphony, Chicago Symphony, Philadelphia Orchestra*

LAWRENCE—*National Symphony*

LEVITZKI—*Philadelphia Orchestra*

LUBOSHUTZ and NEMENOFF—*Boston Symphony, San Francisco Symphony*

MELCHIOR—*National Symphony, Indianapolis Symphony, Pittsburgh Symphony, Trenton Symphony, Charlotte Symphony*

MILANOV—*New York Philharmonic*

MILSTEIN—*Pittsburgh Symphony, New York Philharmonic, Cleveland Orchestra, Havana Philharmonic, San Francisco Symphony, Los Angeles Philharmonic*

MONATH—*Philadelphia Orchestra, National Symphony, New York Philharmonic*

MORINI—*Cleveland Orchestra, Philadelphia Orchestra*

MOSCONA—*New York Philharmonic*

POWELL—*National Symphony*

RACHMANINOFF—*Philadelphia Orchestra, St. Louis Symphony, Minneapolis Symphony, New York Philharmonic*

ROSENTHAL—*National Symphony*

RUBINSTEIN—*Cleveland Orchestra, Los Angeles Philharmonic, St. Louis Symphony, New York Philharmonic, Boston Symphony*

SCHNABEL—*Minneapolis Symphony, Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic*

SCHORR—*Philadelphia Orchestra*

SERKIN—*Boston Symphony, National Orchestral Assn., New York Philharmonic, Duluth Symphony*

SMETERLIN—*Chicago Symphony, Cleveland Orchestra*

SWARTHOUT—*Minneapolis Symphony, Havana Philharmonic*

THOMAS, JOHN CHARLES—*Kansas City Philharmonic, Minneapolis Symphony*

WEBSTER—*Montreal Orchestra*

ZIMBALIST—*Philadelphia Orchestra, Montreal Orchestra, Dayton Philharmonic*

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San Francisco's Musical Past Finds Worthy Continuation

Symphony Orchestra, with Municipal Tax Support, to Offer Two Series of Concerts with Pierre Monteux Officiating

Faced with the loss of its orchestra, San Francisco met the situation by increasing its tax rate one-half of one per cent and turning over as a municipal subsidy between $40,000 and $45,000. In return a series of programs in addition to the regular series became available.

In the 1934-35 season only three contracts were renewed, those of Issay Dobrowen, then conductor, John Pennington, concertmaster and Horace Britt, solo cellist. The three reciprocated by providing a trio concert.

Although the present ensemble dates from 1911, in 1854 an orchestra conducted by Rudolph Herold gave concerts "at various times." These continued for twenty-five years. About 1880, a rival group, known as the Philharmonic Orchestra was formed under Gustav Hinrichs' baton. He had served in the Metropolitan Opera pit and also with Theodore Thomas' American Opera Company.

In 1894 Fritz Scheel, who was to found the Philadelphia Orchestra later, appeared in the city for daily concerts at the Midwinter Fair with his Vienna Prater Orchestra. After the Fair he became conductor of the Philharmonic, remaining until 1899.

Sporadic concerts followed with Henry Holmes, Paul Steindorff, Frederic Zech and Dr. J. Fred Wolle, who was to become prominently identified with the Bethlehem Bach Festivals, as conductors.

Beginnings of a New Day

On December 29, 1911, the present ensemble made its bow with sixty-five members under Henry Hadley, sponsored by the Musical Association of San Francisco, headed by E. D. Berry. Mrs. Leonora Wood Armsby now is president and managing director, and Peter D. Conley business manager. Dr. Hadley served four years, giving from ten to twenty concerts each season.

In 1915 San Franciscans decided to augment the orchestra by eighty musicians and also add concerts. Dr. Alfred Hertz, former Metropolitan Opera conductor who presided at the premieres of many American operas as well as the first performances in this country of Salomé, Parsifal, Rosenkavalier and others, was in the city directing summer concerts. He was immediately engaged and served until the close of the 1929 season, when reorganization occurred under Basil Cameron and Issay Dobrowen, who then shared the podium with Dr. Hertz and Bernardino Molinari.

(Below) *THE SAN FRANCISCO SYMPHONY ORCHESTRA. (Photo by Morton & Co.)*
(Left) *PIERRE MONTEUX, conductor. (Photo by Blackstone Studios.)*

Schedule for 1938-9

Following the one "trio concert," Pierre Monteux was invited as conductor. Like Dr. Hertz, he had conducted at the Metropolitan Opera and then took over the Boston Orchestra, succeeding Dr. Karl Muck. Mr. Monteux, still in charge, plans fourteen concerts this season, starting on January 6 and continuing until May 7. These concerts, on Friday afternoons in the Opera House will be repeated on Saturday evenings while the Municipal series is to be given in the Civic Auditorium.

At the opening pair on January 6 and 7 the soloist will be Jose Iturbi, pianist. No soloist has been chosen for the January 13-14 concerts but on January 20 and 21 Pierre Luboshutz and Genia Nemenoff, duo-pianists, will be heard. Igor Stravinsky is guest conductor and soloist on February 3 and 4 while another guest leader-soloist comes on February 24-25 in the person of Paul Hindemith. Although there is no guest artist for the March 3-4 pair of concerts the following week will bring Alexander Brailowsky, pianist, in two programs. Roland Hayes, tenor, is the first of the assisting vocalists appearing on March 17-18. Robert Casadesus, pianist, is heard on March 24-25, Nathan Milstein, violinist, March 31-April 1; Tito Schipa, tenor, April 14-15; E. Robert Schmitz, pianist, Naoum Blinder, violinist, and Henry Woempner, flutist, at the closing pair on April 22-23.

A series of eight performances is planned with the Ballet Russe in the Opera House under city auspices. Eight to ten broadcast programs and visits to other cities in Central California are also contemplated.

The orchestra since 1935 has also given a series of Young People's Concerts, under the baton of Ernest Schelling. Prior to that such concerts were conducted by Wheeler Beckett and sponsored by the Young People's Musical Association.

Five concerts including two for young people are planned by the Sacramento Symphony Orchestra which has recently named Willem Van den Burg conductor. He is also assistant conductor of the San Francisco Symphony Orchestra and has directed the San Jose Symphony Orchestra and appeared as cello soloist with Pierre Monteux.

(Left) *PETER D. CONLEY, business manager. (Photo by Morton & Co.)*
(Right) *NAOUM BLINDER, concertmaster. (Photo by Dr. Alexander Arkatov.)*

Other Ensembles of Bay Region

The San Francisco Junior Civic Symphony Orchestra, founded in 1931, comprises forty players with Robert Pollak as conductor. It is maintained by the Recreation Department of the city.

At Oakland is the Oakland Symphony Orchestra, established in 1935 and evolved from the Y. M. C. A. Orchestra of that city which was founded two years previously. Maintained by the Oakland Symphony Orchestra Association, it presents four subscription concerts, and four programs for children. The ensemble embraces eighty-five to ninety musicians and guest conductors usually preside.

Mr. Van den Burg conducts the initial concert of the Sacramento ensemble, now four years old, on December 7, with others on January 12, February 5, March 22 and April 16.

WILLEM VAN DEN BURG, associate conductor of the San Francisco Orchestra.

Reading, Pa., Concert Series to Present Celebrities

Reading, Pa.—After a somewhat sluggish summer, enlivened only by occasional concerts by local soloists and choral groups, the Reading musical calendar is again beginning to sit up and take notice. Of chief interest is the announcement of impresario George Haage, whose schedule of concerts is highly attractive.

His thirty-first season gets under way on November 9, when Albert Spalding appears in concert. On December 8, the Don Cossacks return, and on January 5 the piano team of Vronsky and Babin appear. The concert of February 23 features Grace Moore, and on March 27 the Cleveland Orchestra plays again here under the baton of Artur Rodzinski.

The Reading Choral Society will be heard twice under its new conductor, Dr. Harry Sykes, and the Reading Opera Society plans two Gilbert and Sullivan performances. H. D. S.

Neighborhood Music School Renamed Manhattan School of Music

The Neighborhood Music School, New York, has changed its name to the Manhattan School of Music. It was founded in 1917 by Janet D. Schenck and its present board of trustees. The enrollment is limited to 480 and the faculty embraces fifty members. On the Musicians Auxiliary Board are Harold Bauer, Pablo Casals, Fritz Kreisler, Ernest Schelling, Jose Iturbi, Felix Salmond, Myra Hess and Wilhelm Bachaus.

The school established the concerts in the Museum of the City of New York to which thirty-seven organizations last year sent children. In addition concerts are given in hospitals, settlements, schools, museums and libraries.

JESSICA DRAGONETTE

IN CONCERT

MARCH 3, 1938
SEATTLE SYMPHONY ORCHESTRA, SEATTLE, WASH.

MARCH 30, 1938
MINNEAPOLIS SYMPHONY ORCHESTRA, MINNEAPOLIS, MINN.

AUGUST 17, 1938
NEW YORK PHILHARMONIC-SYMPHONY, NEW YORK CITY

AUGUST 19, 1938
COLUMBIA SYMPHONY ORCHESTRA, CHICAGO, ILL.

AUGUST 23, 1938
WISCONSIN SYMPHONY ORCHESTRA, MILWAUKEE, WIS.

NOVEMBER 13, 1938
CLEVELAND SYMPHONY ORCHESTRA, CLEVELAND, OHIO

JANUARY 11, 1939
DULUTH CIVIC SYMPHONY ORCHESTRA, DULUTH, MINN.

Management: HAENSEL & JONES
113 WEST 57TH STREET, NEW YORK CITY
DIVISION: COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM

Municipal Subsidy Gives Notable Impetus to Baltimore Art Life

Symphony Orchestra, Conducted by Werner Janssen, Plans Ninth Season Under Sponsorship of Civic Music Department Headed by Frederick R. Huber

A practical demonstration of a municipal subsidy for music is exemplified in the Baltimore Symphony Orchestra, a development aided by the city of Baltimore unhampered by changing administrations. Organized on October 14, 1930, by a committee headed by Frederick R. Huber of the Peabody Conservatory of Music, it has received the co-operation of both musical and municipal authorities.

Gustav Strube, of the harmony and composition department at the Peabody Conservatory, was the first conductor and a native Baltimorean, Mabel Garrison, former Metropolitan Opera soprano, appeared as its initial soloist. Throughout its career, guided by Mr. Huber, who is Municipal Director of Music, the orchestra now composed of eighty-five musicians, has stressed local interest and local talent. For its forthcoming season under Werner Janssen, "the orchestra is the thing" will be the guiding policy of Mr. Huber, who continues to supervise its work in his post.

FRANK GITTELSON, concertmaster.

In its brief history the orchestra has also been conducted by George Siemonn and Ernest Schelling, the latter appearing first as guest conductor and working out the plan for its children's concerts. Mr. Schelling was named conductor in 1935 and served until 1937 when illness forced his withdrawal, Mr. Janssen being named on January 9 of this year.

Plans for Season

The new season opens on January 8 under Mr. Janssen, with weekly concerts planned for January 8, 14, 22 and 28; February 5, 11, 19 and 25; March 5, 18 and 19. No guest conductor is to appear this season although the orchestra has already had as guest leaders Siegfried Wagner, Henry Hadley, Dr. Howard Hanson, Albert Stoessel, Richard Hageman, Chalmers Clifton and Eugene Goossens among others.

Other Symphonic Groups

The Women's String Symphony Orchestra was established in 1936. Stephen Deak is conductor of the ensemble of thirty musicians, sponsored by the Women's String Symphony Orchestra of Baltimore, Inc. Supported by a private endowment, the orchestra presents three concerts annually, all without charge.

Hugo Weisgall is conductor of the Baltimore String Symphony Orchestra. The City Colored Orchestra, founded in 1930 and now a municipal activity is conducted by W. Llewellyn Wilson. Five concerts are offered for children by the ninety-five musicians in addition to one program with the City Colored Chorus.

Hagerstown Schedules

Stephen Deak is conductor of the Hagerstown Symphony Orchestra of eighty musicians, which offers a season of four concerts in the local high school auditorium. Established in 1935, it is maintained by the Hagerstown Symphony Orchestra, Inc.

Wilmington, Del., Orchestra Active in Neighboring State

The Wilmington (Del.) Symphony Orchestra, is sponsored by the Symphony Club of Wilmington with Harry E. Stausebach as conductor and George G. Stiegler, business manager. The orchestra was founded ten years ago and embraces ninety members, who contribute their services for rehearsals and the three concerts offered in the Playhouse. The dates for this season and the soloists have not yet been determined.

THE BALTIMORE SYMPHONY ORCHESTRA.
(Left, Below) *FREDERICK R. HUBER, Municipal Director of Music.*
(Right) *WERNER JANSSEN, conductor.*

Estelle Liebling Resigns from Curtis Faculty

It is announced that Estelle Liebling has resigned from the vocal faculty of the Curtis Institute of Music in Philadelphia, due to her intensive schedule in her New York studios and the addition of an opera school in conjunction with her other work. Miss Liebling is also planning summer work next season in Hollywood, Calif. Miss Liebling, when interviewed, said: "I deeply regret leaving the Curtis Institute of Music, but I can no longer spare a day each week for Philadelphia, since I shall be away from New York for about two months each summer in Hollywood."

Olin Downes to Give Second Series of Junior League Lectures in New York City

Olin Downes, music critic of the New York Times, starts his second series of music talks for the Junior League of New York on October 26. They are to be given in the ballroom of the clubhouse. Assisting artists scheduled are Giovanni Martinelli, Beveridge Webster, Emanuel Feuermann, and the Harold Bauer, Albert Spalding and Gaspar Cassado trio.

Music Rivals Commerce In Oil City Regard

Tulsa Now Supporting Its Own Symphonic Association After Early Federal Aid—Enid Also Orchestrally Active

Known as the "oil capital of the world," Tulsa, Okla., is proud of the fact that after three years of Federal aid it arrived at the time when it could support its own orchestra.

For the first three seasons WPA musicians were members of the ensemble but in 1937 it was decided to present the orchestra without this assistance.

The musicians are now sponsored by the Tulsa Symphony Association, incorporated about a year and a half ago. There is an executive committee with Dorothy Heywood Reedy as executive vice-president and Mrs. Walter Ferguson president. Robert Gordon is manager.

For the present season eight Tuesday night programs, all under the direction of Jerzy Bojanowski, are scheduled. The inaugural will be on January 10. In the personnel of seventy-four players is Tosca Berger again as concertmaster. Miss Berger holds a professorship in violin at both Tulsa University and Southwestern Teachers College.

JERZY BOJANOWSKI, conductor of the Tulsa Symphony Orchestra. (Photo by Theatrical Photos, Chicago.)

The orchestra also offers a summer series at Skelly Stadium under Mr. Bojanowski's direction. Both for these and the regular concerts works by local composers are featured. The conductor formerly served the Warsaw Grand Opera in Poland, was professor of music at the State Conservatory of Music there and directed the Warsaw Philharmonic Orchestra for four years. He also led the Philharmonic Orchestra in Dresden and was musical director of the Torun Opera. He has conducted the Chicago Philharmonic Orchestra and Chicago Symphony Orchestra at the 1934 World's Fair.

Enid Symphony Orchestra

Another recruit to the state's orchestra group is the Enid Symphony Orchestra, of that city, founded in 1935. Frederic Claiborne is the conductor, and the schedule includes three subscription concerts and an equal number for young people, given in the Education Building (1,000 capacity). The group at present does not engage professional assisting artists. C. A. West is president.

FRIEDER WEISSMANN

CONDUCTOR

Berlin	**1920-25**	Staatsoper
	1931-32	Berlin Symphony Orchestra
	1932-33	Berlin Philharmonic
		1st Conductor Operahouses Münster and Königsberg 1925-28
		Guest Conductor Frankfort-Main, Stuttgart, Hamburg
		Dresden Philharmonic 1926-32
		Royal Opera, Antwerp 1930-33
		Wagner Festivals
Amsterdam	**1933-38**	Opera season, Radio AVRO Guest conductor Concertgebouw
Buenos Aires	**1933-37**	Symphony Orchestra, Teatro Colon

First appearance in America, Guest Conductor Cincinnati Symphony Orchestra, December, 1937, January, 1938.

(Columbia, Decca, Odeon, and Parlophon Records)

"Dr. Weissmann is an astounding musical personality. His complete mastery of orchestra device classes him as among the first-line-orchestra directors. He is so quiet on the platform, so self-contained in achieving his effects without melodrama, so evidently the complete master of a difficult situation, and so successful in arriving at his destination that, after the first few moments one settled down just to listen. The orchestral beat is firm, undemonstrative, inescapable"—*Cincinnati Times-Star, January,* 1938.

"Dr. Weissmann has prepared a performance with the most scrupulous attention to detail. He does not overlook a single note. I do not know when I have heard a more effective entrance to the first allegro nor do I recall a much cleaner execution of the presto string passages toward the end."—*Cincinnati Enquirer, January,* 1938.

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street New York

Silver Jubilee Year Celebrated By Detroit Symphony Orchestra

Ghione and Kolar to Divide Schedule of Thirty-Six Home Concerts —Subscription Events, Popular Programs and Young People's Series Planned—Broadcasts Again to Be a Feature

Founded in 1914 by Weston Gales, who conducted for four years, the Detroit Symphony Orchestra begins the celebration of its silver jubilee year on November 3, when Franco Ghione conducts a purely orchestral program.

For many years the name of the orchestra was identified with that of the late Ossip Gabrilowitsch, pianist and conductor, who served as its leader from 1918 until illness forced his withdrawal in 1935. During Mr. Gabrilowitsch's leadership the musicians on October 23, 1919, opened Orchestral Hall, which was built to house the concerts. Under his direction, the orchestra enlarged its work, making several tours, including visits to New York and other leading cities, sometimes accompanied by a chorus.

During his illness, the guest-conductor plan was observed, temporary leaders serving in both the 1935-36 and 1936-37 seasons. The jubilee season is to be conducted by Franco Ghione and Victor Kolar, the former concluding a three-year contract.

More than a million persons have attended the 608 concerts given by the orchestra during its existence. Its podium has been shared by forty-three conductors, while more than 200 soloists have been heard. These figures do not include the estimated two million attending free summer programs at Belle Isle.

Pioneer in Broadcasting Field

The orchestra, the first to give a series of radio concerts, appeared before more than a million auditors at the Century of Progress Exposition in Chicago. The first symphonic orchestra to obtain a commercial broadcast program, it has had two such contracts of four years each and given 911 broadcasts. It began its fifth consecutive season on the Ford Sunday Evening Hour on September 11, continuing for thirty-nine weeks.

The orchestra is said to have been the first to engage the services of an educational director. Edith Rhetts Tilton not only lectures at the Young People's Concerts but also supervises courses in appreciation in the public schools, speaks before women's clubs and business organizations of men.

Mr. Ghione came to the orchestra after serving as principal conductor at La Scala and other important European centres. A violinist and composer, he was for a time principal assistant to Arturo Toscanini and conducted at practically all the leading opera houses as well as directing principal orchestras in Italy. His first Detroit appearance was in 1936, when he conducted the Detroit Civic Opera Company.

Mr. Kolar, a pupil and protégé of Kubelik, who also studied with Dvorak, was first violinist with the Pittsburgh Symphony Orchestra and then assistant to Emil Paur. He also held a similar post with Walter Damrosch and the New York Symphony Orchestra. Mr. Gabrilowitsch brought him to Detroit as assistant conductor in 1919.

(Left) *ILYA SCHKOLNIK, concertmaster.*

(Right) *MURRAY G. PATERSON, manager.*

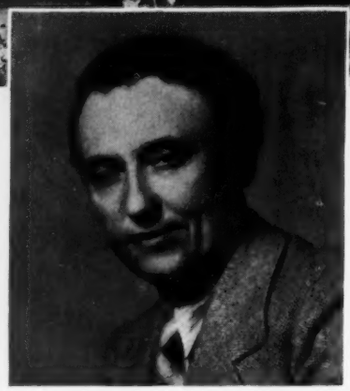
Plans for Jubilee Season

For the jubilee season thirty-six concerts are planned in Detroit. Mr. Kolar presides at two of the fourteen Thursday night programs, with Mr. Ghione conducting the remainder.

Soloists at this series include Richard Crooks, Metropolitan Opera tenor; Mafalda Favero, soprano; Robert Casadesus, pianist; Gregor Piatigorsky, cellist; Jascha Heifetz and Ilya Schkolnik, violinists.

Seven Friday afternoon subscription concerts are to be offered with Mr. Ghione conducting five and Mr. Kolar two. The soloists are Mr. Crooks, Miss Favero, Mr. Casadesus, Mr. Piatigorsky and Mr. Heifetz.

Of the ten popular-priced Saturday night concerts, Mr. Ghione is to preside at two with Mr. Kolar directing the remainder. Soloists for these include Daniel Ericourt, Alec Templeton, Edward Bredshall, Ania Dorfmann and Stell Andersen, pianists; Eudice Shapiro, Zlatko Baloković and Viola Mitchell, violinists; Porter Heaps, organist; and the Winslow Dancers.



(Above) *THE DETROIT SYMPHONY ORCHESTRA and FRANCO GHIONE, conductor.*

The five Young People's concerts are to be conducted by Mr. Kolar. The Winslow Dancers and Alec Templeton, pianist, are soloists. Broadcast programs for school children enter their sixteenth year. Mr. Kolar conducts. Also planned is a series for industrial employees and executives.

Murray G. Patterson is manager. The orchestra numbers more than eighty musicians.

Lansing Maintains Orchestra

The Lansing Symphony Orchestra, sponsored by the Lansing Symphony Association, was established in 1933. Marius Fossenkemper is conductor.

Fall River Steadily Backs Art Progress

After Beginnings Among Small Group of Music-lovers, Its Symphonic Body Now Plays Four Public Concerts—Aids Young Artists

In the fall of 1925 three Fall River (Mass.) musicians who had been playing together for pleasure decided to call on the leader of a similar group, which had been giving concerts in homes, and proposed that they and similar groups amalgamate to form an orchestra. Discussion of plans followed and by the following winter the Fall River Orchestral Club, with dues and pro rata assessments, had been organized and a series of concerts was offered.

Julio Cardona, director of the National Violin School of Portugal, at Lisbon, was spending a leave of absence in Fall River in 1926 and accepted the post of first conductor. Danilo Schiotti, of Providence, succeeded him. In 1928 Ray Groff, formerly of the Boston Symphony Orchestra, and conductor of the orchestra at the Newport summer colony, became conductor.

Mr. Groff plans four concerts, the opening one on November 2 with Louise E. Hodge, violinist, as soloist. This will be the forty-ninth concert of the ensemble. Arthur Mercer, baritone, is to assist at the January 11 concert and Germaine Barre, contralto, at the March 8 concert. The final program on April 26 will be a "pop" concert.

Bruno Perioni, one of the original trio of founders, was concertmaster until three years ago, when Edward Schwartz, formerly of the Pittsburgh Symphony Orchestra, and now a resident of Fall River, was named. The orchestra numbers sixty members and has already played twenty overtures, twenty-six suites and numerous other works. Its repertoire also includes works by American composers.

RAY GROFF, conductor of the Fall River, Mass., Symphony Orchestra.

Arthur H. Hathaway is president and manager; Mrs. Irving W. Bogle, vice-president; Mrs. Wilfrid A. Barlow, secretary, and George R. Dodge, treasurer. It believes in introducing local talent as soloists and many young artists have been heard with it.

Hart House Quartet to Play Series in Home City

A series of three concerts, on October 22, November 12 and December 10 is to be given at Hart House, University of Toronto, by the Hart House Quartet (James Levey and Adolphe Koldofsky, violins; Milton Blackstone, viola and Boris Hambourg, cellist). Later in December they sail for a tour of Great Britain and the Continent and also have a tour of the Maritime Provinces scheduled.

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Managing Director

Edwin McArthur at the Knabe piano

Second Oldest American Ensemble, St. Louis Orchestra, Vitally Alive

Under Regime of Vladimir Golschmann, the Fifty-Eight-Year-Old Symphonic Body Carries on with Youthful Enterprise

Second oldest orchestra in the United States, the St. Louis Symphony Orchestra started life as a choral-symphonic group. On September 1, 1880, a group of music-loving citizens formally organized the St. Louis Choral Society, which offered annual concerts. On most occasions it had the support of an orchestra maintained by the St. Louis Musical Union. The Choral Society called Joseph Otten as its first conductor. In 1881 when the St. Louis Musical Union was formally founded, August Waldauer, director of the Beethoven Conservatory of Music, was the conductor for the fifty-four players who gave a winter series of six popular concerts.

In 1890 the two organizations merged under the title of the St. Louis Choral-Symphony Society and three years later was incorporated with Mr. Otten as conductor. He served until 1894 when Alfred Ernst was chosen as permanent conductor and remained until 1907.

Max Zach, a viola player in the Boston Orchestra and for ten years conductor of the summer concerts of that ensemble, was the next to occupy the podium. The ensemble grew to sixty-four players. Mr. Zach died in 1921 and Rudolph Ganz, composer-pianist, was chosen his successor. Under Dr. Ganz the orchestra added a series for children. In 1927 Dr. Ganz resigned.

Coming of Golschmann

For the next four seasons numerous guest leaders appeared among them Eugene Goossens, Bernardino Molinari, Willem van Hoogstraten, E. Fernandez Arbos, Georg Szell, Emil Oberhoffer, Carl Schuricht and Vladimir Golschmann. In 1931 the directorate named Mr. Golschmann conductor. He had been educated at the Paris Schola Cantorum and directed the Concerts Golschmann in that city, also serving as conductor of the Swedish Ballet during its 1925 tour and as guest with Walter Damrosch's New York Symphony Orchestra. Under his baton many first time performances in this country have been given, among them Tansman's Deux Moments Symphoniques and Tryptique; this composer's arrangement of Bach's toccata and fugue in D minor; Antheil's Capriccio; Rathaus' Suite (op. 29); Casella's orchestration of a toccata, boure and gigue of Scarlatti and other works.

In 1934 the orchestra moved to the opera house of the new Municipal Auditorium and its season was augmented. That year also the Symphony Chorus was restored and rehabilitated as an adjunct to the orchestra.

Mr. Golschmann, who is to be guest conductor of the Philadelphia Orchestra for three concerts this season, conducts his own ensemble in all of its scheduled concerts except those of March 3 and 4 when Igor Stravinsky is to be guest leader. Scipione Guidi again is assistant conductor. The home engagements include eighteen Friday afternoon programs, a similar number on Saturday evenings; five concerts for students under the auspices of the Women's Association; five high school concerts, under the auspices of the Board of Education; five popular Sunday afternoons and four performances with the Monte Carlo Ballet Russe. At the annual pension fund concert on March 19, Richard Tauber, tenor, is to be soloist.

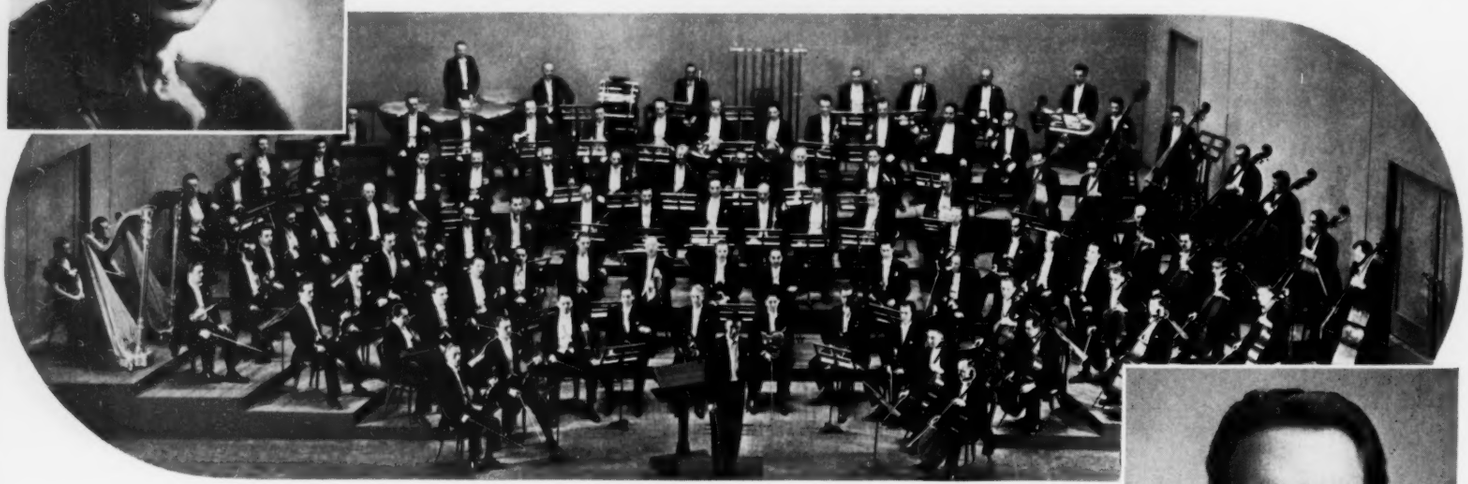
Tours on Schedule

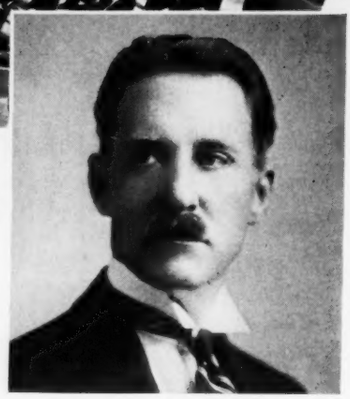
Three tours list thirty programs. In January the orchestra goes to Quincy and Chicago, Ill., Battle Creek, Mich., and Toledo and Columbus, O. The following month the musicians appear at Bloomington and Peoria, Ill., Davenport, Iowa City, Ottumwa, Ames and Des Moines, Ia., and Columbia, Mo. The spring tour opens on March 20 with concerts at Oxford, Miss., Memphis, Tenn., Birmingham, Montevallo and Montgomery, Ala., New Orleans and Baton Rouge, La., Houston, Waco, Fort Worth, Denton and Longview, Tex. The final program is scheduled for April 1.

The St. Louis season is inaugurated on October 28 and concludes on Easter Sunday, April 9. Soloists are Sergei Rachmaninoff, pianist; Fritz Kreisler, violinist; Maria Reining, soprano in her American debut as a soloist with orchestra; Lotte Lehmann, Metropolitan Opera soprano; Myra Hess, pianist; Boris Golschmann, pianist, in his American debut; Jascha Heifetz, violinist; Lawrence Tibbett, baritone; Maurice Marechal, cellist; and Artur Rubinstein, pianist.

Established in 1935, the St. Louis Little Symphony Orchestra is maintained by the St. Louis Little Symphony Society. It presents a series of summer programs with Hans Lange and Max Steindel as conductors.

(Below) *THE ST. LOUIS SYMPHONY ORCHESTRA.* (*Photo by Alexander Piagey.*) (Left) *VLADIMIR GOLSCHMANN, conductor.* (*Photo by Todd.*) (Right) *SCIPIONE GUIDI, assistant conductor and concertmaster.* (*Photo by Sid Whiting Studio.*)





Central Florida Has Growing Unit

Winter Park is Home of Symphony Orchestra Under Baton of Alexander Bloch—Miami University Group Led by Volpe

Alexander Bloch inaugurates his third season as conductor of the Symphony Orchestra of Central Florida, at Winter Park, Fla., on December 14. Other concerts are contemplated in that city on January 25, February 22 and March 22, and the ensemble appears at Sarasota on January 26. In addition, it is expected that programs will be offered in Deland during February, in Daytona Beach and also in Palm Beach.

The orchestra was founded twelve years ago by Dr. Mary Louise Leonard, now president of the board of directors and still managing director of its affairs. It was incorporated in 1933.

Soloists to appear this season include Ercelle Mitcell Lindsay, pianist, and Arnold Kvam, cellist. Educational plans are under way in cooperation with the school authorities. Last season a set of sound-films illustrating the work of the various instrumental choirs was given to the orchestra by Dr. John Palmer Gavit, one of the trustees. These are shown, and a series of talks is given by Blanche Bloch, preparing the way for a list of children's programs to be added later.

ALEXANDER BLOCH, conductor of the Symphony Orchestra of Central Florida.

The orchestra includes both men and women, with Gretchen Cox as concertmaster.

University of Miami Symphony Orchestra

From a personnel of twenty-five at its inauguration in 1926, the University of Miami Symphony Orchestra at Coral Gables has grown to seventy members. Dr. Arnold Volpe, who formerly conducted concerts in New York which ultimately led to the establishment of the Stadium Concerts in that city, founded the Florida ensemble.

Dr. Volpe, a pupil of Leopold Auer at the Imperial Conservatory in St. Petersburg, Russia, won two degrees at that institution before coming to this country. In New York he directed both the Young Men's Symphony Orchestra and the Volpe Symphony Orchestra, the latter being the ensemble which opened the Stadium Concerts series there.

At his Coral Gables post he presents six subscription concerts annually with eminent soloists. In addition a pre-season program is offered and a concert given for the orchestral fund. The ensemble also appears in two concerts in Palm Beach.

John Carter under Haensel & Jones Management

Haensel & Jones have signed a contract with Harris & Steele, personal representatives of John Carter whereby they are to manage the Metropolitan Opera and radio tenor for a number of years.

FRITZ MAHLER

OPERA

Musical Director, Dunrovin Mozart Festival at Ridgefield, Conn.

Fritz Mahler conducted a chamber orchestra made up of members of the Metropolitan Orchestra and the Philharmonic Symphony Orchestra. . . . The charm of the spirited performances, the excellence with which they were sung and acted went far to prove Mr. Sullivan's contention that properly fostered there is no reason why folk seriously interested in listening to musical works adequately given need attend the festivals in Europe for the purpose when so much talent can be found in this country. Mr. Mahler's animated treatment of the orchestra did much to maintain the vivacious impression of the performances, all of which were admirably done. — Noel Straus, New York Times, July 3, 1938.

Photo by Jas. Abresch New York

FRITZ MAHLER

has conducted Symphony Orchestras, Opera and Radio in

NEW YORK	BERLIN	MUNICH
BOSTON	BUDAPEST	STOCKHOLM
PHILADELPHIA	COPENHAGEN	VIENNA
BRIDGEPORT	DRESDEN	WARSAW
BIRMINGHAM, ALA.	LONDON	WIESBADEN

SYMPHONY CONCERT

Pension Fund Concert of the Boston Symphony (Pops Concerts)

Fritz Mahler's reputation as an operatic conductor has preceded his coming to the United States from Europe. He proved himself a skilled and authoritative Wagner conductor. His readings ("Die Walküre") were precise, clear and vivid. There seemed to be complete understanding between him and the orchestra, not always the case when a guest first makes acquaintance with a body of instrumentalists.

Cyrus W. Durgin, Boston Globe, May 23, 1938

The New York Civic Orchestra conducted by Fritz Mahler, presented an All-Wagner program yesterday. . . . A splendid concert, it ranked second in musical interest only to that of the superlative New York Philharmonic Symphony.

Ben Gross, New York Daily News, April 11, 1938

Among the serious musical items . . . the best on the air last night was the concert of the Fritz Mahler Symphony (WOR 9:30).

Ben Gross, New York Daily News, April 30, 1938

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

113 West 57th Street — *Division: Columbia Concerts Corporation of Columbia Broadcasting System* — New York, N. Y.

Philharmonic Orchestra Ensemble Training Committee Seeks Funds

The Committee on Ensemble Musical Training and Scholarship of the New York Philharmonic-Symphony Society has issued an appeal for funds for its work this winter. It makes possible the study

with first desk men of the orchestra of talented young musicians. Since September 10, 1937 the committee has cared for 146 students, all but sixteen of whom came from public schools in New York. Thirty-nine have been placed in major orchestras, eight at first desks and three have found teaching positions in academic institutions. Seven have held summer camp posts and fifty-one participated in radio programs according to Mrs. Harris R. Childs, chairman.

Lower Connecticut Valley Friends of Music Close Series

EAST HADDAM, CONN.—A joint program by Ronald Murat, violinist, and Carlos Salzedo, harpist, brought to a close the series of concerts sponsored by the Friends of Music of the Lower Connecticut Valley. The two musicians gave what was said to be the first hearing in the East of Saint-Saëns' fantasie for these instruments. In style it approximates Fauré and Debussy. Both players brought to it inherent musicianship and complete understanding. Schubert's Ave Maria in the Wilhelmj version for violin and with the harp substituting for the piano, Ravel's piece in the form of a habañera, and a Spanish Dance of Sarasate were the other joint offerings. Mr. Salzedo played Handel's Harmonious Blacksmith, a Corelli gigue, Haydn's Theme and Variations and his own Chansons dans la Nuit and six short stories in music. Mr. Murat contributed the *sarabande* and *bourée* from Bach's B minor suite and several shorter numbers. B. G.

Pittsburgh Orchestra to Appear Under New Permanent Conductor

Beethoven Series to Be Feature of Winter's Schedule Under Fritz Reiner—Operatic, Choral and Ballet Programs Listed—Johnstown Has Its Own Ensemble

For the first time since the founding of the first Pittsburgh Orchestra in 1896 by Emil Paur, a local symphonic body is to open a season under a permanent conductor. Fritz Reiner, newly appointed musical director, has listed three weeks of special events in addition to a sixteen-week season for the Pittsburgh Symphony Orchestra, of which he assumed direction this autumn.

Paur remained as conductor of the first ensemble until 1910 and during his regime several important events occurred. In 1907 the orchestra made an extensive tour with the Mendelssohn Choir. The following year the personnel was increased to eighty and Edward Tak was named concertmaster. Following difficulties in raising the guarantee fund in 1910, the orchestra was disbanded, but in 1927 the present ensemble was organized by a group of Pittsburgh musicians. Several prominent batonists annually occupied the podium, and last year Mr. Reiner was named permanent conductor.

THE PITTSBURGH SYMPHONY ORCHESTRA.
(RIGHT) *FRITZ REINER, conductor.*
(LEFT, ABOVE) *MISHEL GUSIKOFF, assistant conductor and concertmaster.*

THEODOR KOERNER,
conductor of the Johnstown (Pa.) Municipal Symphony Orchestra.

The new Pittsburgh *maestro* is not a stranger to the symphonic field, for he has conducted practically all of the major orchestras in this country. His first post was at nineteen when he became assistant conductor of the Budapest Opera Comique. Later he was general music director in Dresden. He then served as conductor of the Cincinnati Symphony Orchestra.

He has more recently filled guest engagements here and abroad, besides directing the orchestral department of the Curtis Institute of Music in Philadelphia.

The Pittsburgh season embraces sixteen Friday evening and a similar number of Saturday afternoon concerts. A series for young people is also contemplated.

Special events include a Beethoven Cycle with the entire list of the Bonn composer's symphonic works scheduled for a hearing. Mr. Reiner also purposes an all-Wagner program with the assistance of the Wagnerian Festival Singers.

Other soloists to be heard include Emanuel Feuermann, cellist; Lotte Lehmann, soprano, and Lauritz Melchior, tenor of the Metropolitan Opera; Josef Hofmann, pianist; Nathan Milstein, violinist; Harold Bauer, pianist, with Michel Gusikoff, assistant conductor and concertmaster on the podium; Mr. Gusikoff as violin soloist; Pescha Kagan, pianist; and the Mendelssohn Choir at the final program in Beethoven's ninth symphony. Three performances are to be given with the Ballet Russe de Monte Carlo.

The orchestra now has eighty-five men and five women players. Edward Specter is manager.

JOHNSTOWN HAS ORCHESTRA

Six concerts are listed for the seventh season of the Johnstown Symphony Orchestra under the direction of Theodor Koerner, composer-conductor. Sponsored by the Municipal Recreation Commission and partially supported by it, the orchestra is known as the Municipal Symphony Orchestra of Johnstown.

The initial concert on November 15 has Wilfred Engelmann, Metropolitan Opera baritone, as soloist. Other soloists scheduled are Horace Britt, cellist and guest conductor, and Storm Bull, pianist. The ensemble is to make an appearance at Altoona, Pa., under a reciprocal agreement with the orchestra from that city. There are seventy musicians all volunteers. M. H. Trytten is president of the association sponsoring the orchestra which has more than 1,000 members. Fred G. Smith is chairman of the executive committee.

WEST VIRGINIA ENSEMBLE

Antonio Modarelli is conductor of the Wheeling, W. Va., Symphony Orchestra. Five concerts are given by the seventy musicians.

Helen Teschner Tas to Play with Chamber Orchestra in New York

Helen Teschner Tas, American violinist, is to be heard in Town Hall, New York, on November 6 with a chamber orchestra under the direction of André Polah, conductor of the Syracuse (N. Y.) Symphony Orchestra, in Chausson's Poème, Bach's E major concerto and the D major of Mozart (K.218).

E. Robert Schmitz Opens Tour

Following completion of his master class in California, E. Robert Schmitz, pianist, started his tour with a Seattle concert on October 3 and appeared with the Salt Lake City Symphony Orchestra on October 12. With the Roth Quartet he is heard on October 17 and 18 in Columbus, O., and later this month conducts a master class in Montreal. On November 8 he gives a Bach-Debussy program at the Eastman School, Rochester, N. Y., and in December plays five sonata recitals with Eddy Brown, violinist, under the auspices of the Chamber Music Society of America, followed by appearances in Providence, Montreal and at Amherst. He also is to play with the San Francisco Symphony Orchestra and with the Pasquier Trio. Mr. Schmitz recently made recordings with the Roth Quartet and has edited the Chopin etudes with explanatory notes.

NORENA

NORENA

Photo by G. Marant, Paris

ANOTHER SEASON OF EUROPEAN TRIUMPHS

In Faust, Traviata, Rigoletto, Otello, La Boheme, and Concerts

PARIS GRAND OPERA

Norena . . . the "Norwegian Patti", is a favorite here. Desdemona is one of her great roles, one that best displays her winsome personality, the natural beauty of her voice and the perfection of her vocalism . . . the pathos and undertone of foreboding dread which marked the introductory passage (Willow Song) was **irresistible** and **unforgettable.**

Percy Mitchell, The Daily Mail, Feb. 20, 1938.

Eidé Norena as Desdemona **was all we hoped for.** Her lyric soprano, sensitive and **touching portrayal,** now tender, now sweetly resigned, **made the role deeply moving.**

Charles Tenroc, Les Heures de Paris, Feb., 1938.

Pasdeloup Concert. Mme. Norena's timbre, the ease and surety of her breath control and the **wealth of her expressive powers** place this artist **unquestionably among the greatest of singers.**

E. C. F., The New York Herald Tribune, March 8, 1938.

MONTE CARLO OPERA

. . . the most **touching,** the most **realistic** Mimi . . . possesses all the qualities required to interpret this role . . . rarely has it been given to witness the death of Mimi more **moving** in its **startling simplicity . . .**

Florent Odero, L'Eclaireur du Soir, March 25, 1938.

COPENHAGEN ROYAL OPERA

That is how Verdi should be sung! What **virtuosity!** What **delicacy, clarity** and **intensity** . . . as Violetta her singing was so **brilliant** that the house time after time burst into **tremendous** applause.

A. F., National Tidende, May 5, 1938.

As Violetta, Norena left us a **lovely memory** and the **enchantment** of her artistry . . .

K. F., Berlindske Tidende, May 5, 1938.

Every spring, Eidé Norena **charms** us with her Violetta . . . so **artistically perfect** as regards singing and dramatic virtuosity . . .

H. S., Politiken, May 5, 1938.

SALZBURG FESTIVAL

Once again the **wonder** of Eidé Norena's voice rang through the lofty Cathedral arches, filling them with **splendor** and **warmth.** With Franck's "Panis angelicus" she **miraculously** conjured up the glowing colors and naive devotion of the Trecento pictures of the Adoration . . . in the "Agnus" once again we admired the precise vocal technic of her ringing tones . . . the secret of this most beautiful woman's voice which has rung out in the Cathedral within the memory of man is a rare combination of **crystal clear, glittering** tones and the **mystical fervor** of her northern soul . . .

K. N., Salzburger Volksblatt, August 31, 1938.

STOCKHOLM ROYAL OPERA

. . . and from the wonderful throat came a flood of song—a **masterly controlled voice**—rising to the ideals of Puccini's music . . . There was no doubt . . . on the stage stood **one of Scandinavia's greatest representatives of the Art of Singing** of our time . . .

Moses Pargamente, Nya Dagligt Allehanda, Sept. 3, 1938.

In Traviata one must yield to Norena's **charming personality** and **beautiful, dazzling** voice.

S. B-e., Dagens Nyheter, Sept. 7, 1938.

There was tremendous applause from a full house and **repeated calls** for Norena after the big numbers, a sure sign of this singer's **popularity** here.

H. M-g., Svenska Dagbladet, Sept. 7, 1938.

. . . an ever changing expression of feeling, a **natural nobility** which raised the role of Violetta to a higher plane . . . **She is a great artist—there is no doubt about that!**

Moses Pargamente, Nya Dagligt Allehanda, Sept. 7, 1938.

Management NBC ARTISTS SERVICE **George Engles, Director**

Rochester Philharmonic Forces To Present Eminent Artists

New Soloist Policy Adopted in Orchestral Plans for Sixteenth Season Under Batons of Iturbi and Harrison—Tour of East Projected

Inaugurating a policy of presenting eminent guest soloists, the Rochester, N. Y., Philharmonic Orchestra will offer eight evening programs and four matinees in the Eastman Theatre during its sixteenth season, beginning November 3. Jose Iturbi, conductor of the orchestra, officiates for ten of the twelve scheduled concerts, three matinees and seven evening performances. Guy Fraser Harrison, associate conductor, is in charge of one evening and one matinee program.

Following a program adopted two seasons ago, there will be three subscription series—one for the four matinees, one for the eight evening concerts, and another for the complete series of twelve presentations.

The orchestra is to make a tour of Eastern cities again in early December, under Mr. Iturbi's direction. The cities to be visited are: Williamstown, Mass. (Williams College), Saratoga Springs, N. Y. (Skidmore College), Troy and Newburgh, N. Y., and Scranton, Pa. A concert will also be given in Ithaca, N Y., in November. A spring tour in March is under negotiation.

As in the past, all the Rochester concerts are scheduled for Thursdays. The evening roster is as follows: November 3, no soloist; November 17, Lotte Lehmann, soprano of the Metropolitan Opera; December 1, no soloist; January 19, Josef Hofmann, pianist; February 9, Georges Enesco, violinist; March 2, no soloist; March 16, Beethoven's ninth symphony, with guest artists to be announced, all these events being under Iturbi's direction; and January 12, Mr. Harrison conducting, Carlos Salzedo, harpist, soloist.

The matinee schedule includes three programs under Mr. Iturbi, on November 10, January 26 and February 16, and one led by Mr. Harrison on December 15, all without soloists.

Rochester's Musical Growth

As early as 1901 a Rochester Symphony Orchestra was formed there under the instrumentality of Dr. Justin H. Schopp, which included some members of a previous Philharmonic Orchestra of amateurs led by Henri Appy. The Symphony Orchestra, including both professionals and amateurs, was under the guidance of Ludwig Schenck. In 1907 free concerts were inaugurated under the sponsorship of the Board of Education and later of the City of Rochester.

However, the entry of Rochester into the class of leading symphonic centers among the cities of America came in 1922. At this time the Eastman Theater was opened, one of the leading auditoriums in the country, a gift of George Eastman, who endowed the Eastman School of Music. The orchestra was created to provide music for the silent motion picture programs, and with some added players also began giving symphony concerts under the name of the Rochester Philharmonic Orchestra. Two eminent British conductors, Albert Coates and Eugene Goossens, were engaged to direct the first season jointly. The following year saw the appointment of Mr. Goossens as permanent conductor, a post he filled for eight seasons. Upon his resignation in 1931 to accept the conductorship of the Cincinnati Symphony Orchestra, the annual seasons were divided between a number of guest conductors. For five years this policy obtained, those appearing being Fritz Reiner, Henry Hadley, Issay Dobrowen, Guy Fraser Harrison, Bernardino Molinari, Sir Hamilton Harty, Artur Bodanzky, Walter Damrosch, Nikolai Sokoloff, Vladimir Golschmann and Jose Iturbi.

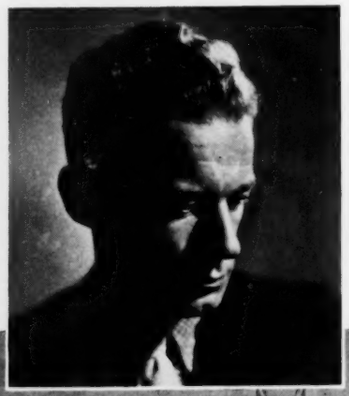
In 1936 Mr. Iturbi was appointed permanent conductor, with Mr. Harrison as associate, and the Philharmonic Orchestra entered upon a new period of stability and influence.

Civic Association Formed

The vast development in music which this community of some 300,000 has enjoyed in the last fifteen years witnessed the formation in 1929 of the Rochester Civic Music Association, organized by Arthur M. See, with a large civic membership. This group took over sponsorship of the Philharmonic Orchestra and the other musical activities held in the Eastman Theatre. The Civic Orchestra was created to provide employment for the first-desk men of the Philharmonic Orchestra, over an annual period of twenty-eight weeks, and with Guy Fraser Harrison as conductor. This orchestra provides accompanists for the operatic performances given by the orchestra, with a local chorus, and visiting and resident artists. Light opera performances are also given. A chorus of 200 has been trained by Mr. Harrison under the Civic Association's auspices.

Notably progressive has been the program of the Eastman School of Music, which has sponsored series of American composers' concerts, climaxed by an annual festival, during the last eight seasons, under the direction of Dr. Howard Hanson, director of the school.

(Left) *ALEXANDER LEVENTON, concertmaster.*
(Right) *ARTHUR M. SEE, manager.*



(Left) *JOSE ITURBI, conductor.* (*Photo by Josef Schiff.*) (Right) *GUY FRASER HARRISON, associate conductor.* (*Photo by Josef Schiff.*)

THE ROCHESTER PHILHARMONIC ORCHESTRA. (*Photo by Paul W. Davis.*)

Amy Ellerman Resumes New York Activities

Amy Ellerman, contralto, has resumed her professional duties in New York. Carlyle Bennett, her artist-pupil, leaves soon for operatic engagements in Australia.

Gigli Returns to America for Tour After Six Years' Absence

Beniamino Gigli arrived in New York on September 29, his first visit to the United States in six years. He makes a nation-wide tour and appears with the San Francisco and Chicago Opera companies and in broadcasts. His initial San Francisco Opera appearance was on October 7 in Andrea Chenier. The tenor is to sing in Washington, Boston, Pittsburgh, Hartford, Chicago, Toronto, Minneapolis, Vancouver, Seattle, Spokane, Portland, Los Angeles, Pasadena, Dallas, Denver, New Orleans and Havana under the management of the Metropolitan Musical Bureau, Inc.

Edvard Moritz Chamber Orchestra Plans Four New York Programs

The Edvard Moritz Chamber Orchestra is to present four concerts, in November, December, January or February and April, in Town Hall, New York, illustrating the development of chamber music in America, England, Germany, Russia, Austria, Hungary and France. Mozart's fantasy for string orchestra is to be given for the first time while Wagner's Siegfried Idyll is to have its initial hearing in a new form. Thelma Spear and Jarna Paull, sopranos, and Ernst Victor Wolff, harpsichordist, are among the soloists for the season.

Boris Golschmann to Make American Debut

Boris Golschmann, pianist, brother of the conductor of the St. Louis Symphony Orchestra, makes his American debut with that ensemble on January 13 and 14. On February 8 he makes his New York bow in a Town Hall recital and on March 3, 4 and 7 appears with the Philadelphia Orchestra.

Ludwig Juht Tours Canadian Cities

Ludwig Juht, contra-bass soloist of the Boston Symphony Orchestra, who made his debut with that ensemble under Serge Koussevitzky, has returned from a concert tour of Canada, under the direction of Bertha Wells, during which he appeared in Toronto, Hamilton and other cities and also broadcast over an international hook-up. He also appeared twice at Light House Musicales in New London, Conn., and returns there in January. He was heard also at the Country Club, Laconia, N. H.

ENYA GONZALEZ

New Philippine Butterfly in Triumphant Debut

Photo by Zuniga

FILIPINO SOPRANO GIVES SURPRISE ON SAN CARLO BILL (Heading) Enya Gonzalez, a Filipino diva-in-the-making, turned in a first-rate job as Lieutenant Pinkerton's cherry-blossom toy-wife, Cio-Cio-San. Miss Gonzalez, a slip of a girl with charm and grace to spare, was one of those eleventh-hour surprises. She gave a touching account of the Japanese maiden, and there was pathos in all her fluttering movements about the stage. Her light lyric voice came through like a bell. A sold-out house—standees and all—gave her a big hand.

Louis Biancolli, World-Telegram—Sept. 23, 1938

Miss Gonzalez fulfilled every promise of the preliminary announcements of her talents. She possesses rare beauty and a voice of glowing quality, emitted and controlled with taste and assurance. She gained her effects easily and with intelligence. As an actress she gave eloquence and value to every detail of the role matching the charm and naivete of youth (Butterfly is 15, according to her confession), with fervor and intensity in the more dramatic episodes.

Grena Bennett, N. Y. Journal & American—Sept. 23, 1938

She roused a capacity audience to many outbursts of sincere enthusiasm by the meritorious quality of her work . . . Her clear voice was always expressively and intelligently used in a manner that revealed superior musicianship, and her acting was able and effective.

Noel Straus, N. Y. Times—Sept. 23, 1938

Miss Gonzalez, endowed by nature with the figure and features required to lend the part verisimilitude, is in addition a skillful actress.

Jerome D. Bohm, N. Y. Herald Tribune—Sept. 23, 1938

There was intelligence in her conception of the role, and some particularly relevant dramatic detail in her singing of "Un bel di vedremo."

Irving Kolodin, N. Y. Sun—Sept. 23, 1938

Miss Gonzalez did not waste any energy trying to make Butterfly look and behave like a mincing and terribly cute fan slinger. The result was an absorbing first act and a spontaneous outburst from the audience at the fall of the curtain.

Samuel Chotzinoff, N. Y. Post—Sept. 23, 1938

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Seattle Orchestra Has New Leader And an Innovation in Policies

Dr. Nikolai Sokoloff to Assume Symphonic Reins—Artists' Series to Be Combined with Regular Monday Evening Subscription Series—Larger Auditorium to Be Used—Tacoma Has Notable Schedule

A new conductor and a novel artistic policy are features of the coming season for the Seattle Symphony Orchestra. The board of trustees has announced a series of eight regular subscription concerts by the orchestra, under the baton of Dr. Nikolai Sokoloff, who makes his debut in this city at the opening event on November 14. In addition to the eight subscription programs, four concerts will be given for school children. Several out-of-town appearances and radio broadcasts are also scheduled. Fifty-five comprise the orchestral forces.

THE SEATTLE SYMPHONY ORCHESTRA. (LEFT) DR. NIKOLAI SOKOLOFF, conductor.

The new policy is the inclusion of special artistic attractions on the regular series. The Monday evening subscription concerts are to be combined with the Artists' Series, four eminent soloists making appearances in as many programs. Though the number of programs is not so large as last season, they will be played in Music Hall Theatre, a larger auditorium than that formerly used, and in this way it is planned to provide for greater audiences with a lowering of expense.

SCHEDULE OF CONCERTS

The schedule of dates and solo attractions for the regular subscription series is as follows: November 14, orchestral concert; November 21, Richard Bonelli, baritone of the Metropolitan Opera; December 5 and 19, orchestral programs; January 16, Rose Bampton, soprano of the Metropolitan Opera; January 23, symphonic concert; February 6, return engagement by popular demand of Josef Hofmann, pianist; February 17, first appearance in this city of the new Ballet Russe de Monte Carlo with the orchestra.

Dr. Sokoloff, prominent among orchestral leaders in this country, was the conductor of the Cleveland Orchestra between 1918 and 1933. He subsequently founded and conducted the New York Orchestra in its series in that city and in Weston, Conn., and has been more recently the national director of the Federal Music Project. He has served as guest conductor of a large number of orchestras in this country and Europe, the latter including the London Symphony Orchestra and the Welsh National Festival, and the former comprising the Philadelphia, Chicago and Detroit Orchestras and the New York Philharmonic-Symphony Orchestra at the Lewisohn Stadium, as well as other ensembles.

The Seattle Symphony Orchestra, under the management of Ruth Allen McCreery during the last two seasons, has balanced its budget and hopes to conclude the present one with a financial surplus.

SEATTLE SYMPHONIC HISTORY

Thus a new period opens in the musical life of a city where symphonic music had its formal beginnings in 1903, when Henry B. West and a group of local musicians founded the first Seattle Symphony Orchestra. After 1905 it was conducted for two years by Michael Kegrize, followed by Henry Hadley, who occupied the conductor's chair for two seasons. In 1911 this group was superseded by the Philharmonic Orchestra, conducted by John Spargur, which in 1919 secured a three-year guaranty fund enabling it to resume concerts on a professional basis. In 1920 the Seattle Civic Symphony Orchestra was founded here by Mme. Davenport Engborg, and the following year an Orchestral Society was begun under Francis J. Armstrong.

(LEFT) THEODORE ANDERSON, Seattle Symphony Orchestra concertmaster.

(RIGHT) RUTH ALLEN McCREERY, executive secretary of the same ensemble. (Photos by Leonid Fink.)

The history of the present Seattle Symphony Orchestra dates from 1926-7, when a new ensemble was formed and Karl Krueger, at present conductor of the Kansas City Philharmonic Orchestra, established the programs on a new footing. In 1932 Dr. Basil Cameron came to Seattle from his two seasons' occupancy of a joint conductorship of the San Francisco Symphony Orchestra. During this period from 1932-1938 the number of symphonic concerts was extended until the season consisted of eight Monday evening subscription concerts, six Sunday afternoon programs at the Metropolitan Theatre and three Artists' Concerts at Civic Auditorium.

EUGENE LINDEN, conductor of the Tacoma (Wash.) Philharmonic Orchestra

TACOMA ORCHESTRA IN SIXTH SEASON

When Eugene Linden lifts his baton next April over the Tacoma Philharmonic Orchestra, it will launch not only the sixth season of that ensemble but also the same anniversary for himself.

On March 17, 1934, Mr. Linden presented the first program of that ensemble which now numbers sixty.

For the season six fortnightly concerts are contemplated with two or three programs for children and at least two popular offerings. The orchestra also is planning a brief tour with appearances in Centralia and Aberdeen among others. Its programs are again to be broadcast.

Mr. Linden was assistant conductor of the Portland Junior Symphony Orchestra when he organized the Tacoma ensemble. For the first two seasons it included advanced amateur players but became a professional orchestra before the end of the third season. It has no endowment and is directed by an executive committee with Mrs. Charles W. Mason president and chairman of membership. Mrs. Belle H. Fletcher, active in the organization of the orchestra, is honorary president.

The orchestra has acquired some personal property and it also possesses a library purchased by the conductor. For its concerts in the Temple Theatre, the orchestra purchased a specially designed acoustical shell. George Johnson is concertmaster.

SPOKANE ALSO ORCHESTRA-MINDED

The Spokane Civic Symphony Orchestra comprises fifty musicians under the direction of George Poinar. It usually presents four concerts in the Masonic Temple with local soloists. Dr. C. A. Veasey, Jr., is treasurer and manager.

The Walla Walla Symphony Orchestra, founded in 1907, presents four concerts each season in the local high school auditorium.

Works by Francis Buebendorf Broadcast on Eddy Brown Program

A program of original compositions by Francis Buebendorf was broadcast last month from Station WQXR during Eddy Brown's String Classics. Works for viola and piano, his sonatina for piano, his prelude and fugue in G minor, and a Purcell suite (Buebendorf transcription), were performed by the string orchestra, Joan Buebendorf, pianist, and Eugenie Limberg, violist. Some of these works had been previously broadcast by Alfred Wallenstein with his Symphonic Strings.

Mr. Buebendorf is a graduate of New York University and the Juilliard Graduate School, was formerly conductor of the French Hospital Glee Club and the Woodlawn Symphony Orchestra, as well as guest conductor of Federal Music Project orchestras. He conducts two choruses in the Metropolitan area, as well as the Liederkranz Symphony Orchestra.

Anna Schramm to be Heard on Metropolitan Opera Auditions of the Air

Anna Schramm, dramatic soprano, appears on NBC's Metropolitan Opera Auditions of the Air on October 16. Recently she was heard on the Music Lovers' Concert Series at Alma College, St. Thomas, Ont., and gave an operatic concert the following week. She is an artist pupil of Edgar Fowlston.

THE WASHINGTON TIMES, THURSDAY, JULY 28, 1938

JAZZ CONCERT DRAWS 18,000 TO WATERGATE

Grofe Shows Mastery Of Popular Music

By WILLIAM NEWMAN

An all-time record in Washington's musical appreciation was registered by the audience of 18,000 who heard Ferde Grofe's concert with the National Symphony Orchestra last night at the Watergate.

Grofe is the prophet of jazz, now that Gershwin is no more. He was Gershwin's collaborator, and Whiteman's. He has had a share in creating and developing something the importance of which, measured in terms of the public's reaction, is not to be denied.

AUDIENCE DESCRIBED

Yet this reaction, in the moment of performance, is far more restrained than that provoked by classic music, and one is puzzled to explain this fact. These people, whose presence in such numbers proved their interest in popular music to be something extraordinary, applauded most numbers on the program with great reserve. Any raucous-voiced swingster in the stage show of a picture house would have gotten a bigger hand.

Why? Probably because the singer gives them the familiar hit of the day, and Grofe endeavors to make the same idiom achieve greater expressivness. "Symphonic jazz" is really the Grofe creation. He arranged the "Rhapsody in Blue." He set most of Whiteman's successes. Now he applies the technique acquired as an arranger to his own compositions.

RESULTS CHARMING

Often the results are charming, as in the rhythmic titillations of "Hollywood," or in the tangled and unusual pulses of "Symphony in Steel," or the movement from the "Grand Canyon Suite" entitled "On the Trail," or in the almost too tasteful and refined melody of the "Sob Sister" movement from his "Tabloid Suite."

That the obvious patterns and transpositions of jazz intrude, that the mechnical formulae becomes monotonous to the experienced symphony lover, should not occasion tedium in the heart of the true jazz devotee. But they seemed to accomplish just that.

Nevertheless, it was evident that the multitude liked Mr. Grofe though they showed slight impulse to make him their hero. His stout, cheerful, businesslike and unassuming personality does not invite that sort of adulation.

AN ENCORE IN RAIN

Perhaps the thin brilliance of the true jazz orchestra, with its predominance of wind and brass tone and its unimportant strings was missed. The sonorities of the symphony orchestra are the exact opposite, deriving from the large string body. If jazz, as Grofe and Whiteman have said, is mostly a matter of color, the symphony orchestra is the wrong kind of an ensemble to play it or any of its derivatives, including Mr. Grofe's jazz.

To which Mr. Grofe can reply by counting his audience and citing the encouraging fact that they remained through a spatter of rain to hear a repetition of "On the Trail" from the "Grand Canyon Suite," played as an encore.

THE WASHINGTON DAILY NEWS, THURSDAY, JULY 28, 1938

MUSIC

Record Audience Hears Grofe at Water Gate

By HELEN BUCHALTER.

Washington has never seen a concert audience the size of the crowd that jammed the Water Gate and surrounding area to hear Ferde Grofe conduct the National Symphony last night.

It was a triumph for music as contemporary, as easy to understand, as direct in its punch as a movie. Even the piece de resistance, Gershwin's "Rhapsody in Blue," in which Emerson Meyers, Washington pianist, made such a brilliant impression as soloist, is chalked up largely to Mr. Grofe's credit, for he is the man who took the simple piano notes from the composer's hands and turned them into a smashing orchestral hit.

Mr. Grofe has earned a special kind of fame for adding more sound gadgets to an orchestra than any composer in the history of music.

"Symphony in Steel," which is about as near to the actual sound of a steel plant in action as anything that can still be classified as music, gives the percussion section the toughest workout it's ever had. Chief item in a collection of percussion accessories is a compressed air tank.

TRICKS AND TUNES

Mr. Grofe says he never uses a trick gadget when he can get an effect from one of the traditional instruments of the orchestra. But the steel mill must have been too much for him.

But it isn't just tricks that gives Mr. Grofe his tremendous popularity. On top of a facility for handling orchestral color that can match most of his more serious contemporaries, and along with his flair for playful percussion, he has a gift for easy-going, often sentimental melody that crops out even on top of scraping sandpaper and clanking metal.

The program offered [illegible]

THE EVENING STAR, WASHINGTON, D. C. THURSDAY, JULY 28, 1938.

Record Crowd Hears Grofe's American Music Program

Water Gate Taxed to Capacity as 18,000 Hear Symphony Orchestra in Typically U. S. Themes.

By ALICE EVERSMAN.

EVERY seat at the Water Gate, every niche along the railing of the bridge and the overpass and every other available place around the site of the "Sunset" concert was brought into service last night to accommodate the crowds that flocked to hear Ferde Grofe direct the National Symphony Orchestra in a program of modern American music. The attendance broke all records, being estimated at more than 18,000, which is conservative, even if the many boats filled with listeners be included. It was a truly impressive sight, one that was not equaled in the opening concert of the series, when it was decided to place additional seats which the weather conditions had left drearily empty at the succeeding concerts. More than that, hundreds who had counted on finding a seat at the last minute were turned away.

Such was the interest in the man who, together with George Gershwin and Paul Whiteman, has created a new music, representative of this day and age. It is music that has been liberated by these men from the objectionable qualities of the early jazz and elevated by their talent and skill to a piece of dignity. Last evening's audience had an opportunity to hear some of the best of it in a program made up almost entirely of Mr. Grofe's most popular compositions.

* * * *

There has been much talk of the subjects at hand which could be utilized to make a national music. Mr. Grofe seems to have realized this, for he has found his inspiration in various phases of American life that have been the outgrowth of our peculiar characteristics. He has heard, with a keenly attuned ear, music in our phenomena of nature, in our industry, in our amusements. He has made a musical motion picture of whatever he has chosen for subject and has almost set the map of this country to music.

Last evening there was programmed the "Mardi Gras" from his "Mississippi Suite," his "Hollywood Suite" and two sections, "On the Trail" and "Cloudburst," from his "Grand Canyon Suite," his tone poem, "Symphony in Steel," and "Bob Sister" from "Tabloid Suite."

Here was a variety of themes calculated to tax the musical ingenuity of a composer to the utmost. But Mr. Grofe's source of invention is not only inexhaustible but it is always fresh and full of vitality. His musical instinct is extraordinarily alert as in his "Hollywood Suite," for instance. In the five divisions of this work, he has covered the entire picture of that famed place with as clever a musical brush as one could hope to find.

His "Symphony in Steel" and the excerpts from the "Grand Canyon Suite," two of his greatest numbers, are as far apart as the poles yet marvelously conceived to describe the essence of what they represent. There is vision also in his understanding of the orchestra's descriptive power and these two numbers are examples of his gift. Not only does he glory in massive sound such as in "Cloudburst" but he is ingenious in inventing new ones which will more thoroughly portray the idea in mind as he has done in the "Symphony in Steel" and "On the Trail."

Only in "Mardi Gras" did the flow of his inspiration weaken at times and proceed with an effort. "Bob Sister" was heard here before, when his entire "Tabloid" was played by Paul Whiteman. Its sentimental theme is sustained with skill and he has used a simple melodic line with a story-telling effect. Needless to say, his vast audience was thrilled and demonstrative in its appreciation. Although a brief little sprinkle of rain came near the end of the program, an encore was demanded and Mr. Grofe played again the ever-popular "On the Trail."

* * * *

Another note of [illegible]

LOS ANGELES EXAMINER JULY 23, 1937

Ferde Grofe Makes Hit in Bowl Debut

FERDE GROFE, conductor and composer, made his Hollywood Bowl debut last night in a program of varied appeal. The evening featured the conductor's spectacular ballet music, "Grand Canyon," with its strongly modern idiom, well defined rhythms and distinctly American idiom.

Aida Broadbent staged and directed the ballet, using not only many adult dancers but large groups of children. Conflict of the Indians and early American pioneers was the basis of the choreography with peace as the goal to be attained, and the number offered many beautiful scenes, well devised to exemplify the spirit of the music.

Grofe made a happy impression on the audience with jovial manner and fine directorial power. He was also represented in the overture "Mardi Gras," which opened the program. A typical carnival spirit animates this work, which is unmistakably modern in motivation, but with more form and style than most of the modernists display.

LOS ANGELES TIMES JULY 23, 1937

GROFE AND AIDA BROADBENT LURE THOUSANDS TO BOWL

BY ISABEL MORSE JONES

Ferde Grofe played his "Mississippi Suite" to thousands in Hollywood Bowl last night but there were many more thousands who finally arrived to hear his "Grand Canyon Suite" and see it danced by Aida Broadbent and her Hollywood Ballet. The size of the audience was another wonder for Hollywood. It was "colossal." The tycoon of "swing" felt gratified for his long trip across the country to his old home orchestra in the West. For it was a return to one of his first "jobs" for Grofe.

He is the son and grandson of Los Angeles musical pioneers.

LOS ANGELES EVE. NEWS JULY 23, 1937

A ballet delights a Bowl audience

By MILDRED NORTON

"ANOTHER REDSKIN BIT THE DUST" or "Lo, the Poor Indian" might have served as subtitles for the Aida Broadbent ballet which pranced gracefully across the Hollywood Bowl stage last night before a capacity—and delighted—audience. Designed for the Ferde Grofe "Grand Canyon Suite, which received its Bowl premiere at the same time, under the baton of the composer, the ballet was one of the most effective and thoroughly satisfying dance arrangements to be staged in [illegible] Bowl.

Ferde Grofe's American Ballet
Cafe Society
will be presented at the
Chicago Opera on November 13
with
Catherine Littlefield
and her
Philadelphia Ballet Co.
with Mr. Grofé
as guest conductor

Management FERDE GROFÉ
SUITE 703, 119 WEST 57TH ST.
NEW YORK CITY

Syracuse Players Succeed with Summer and Winter Schedules

Eleven Concerts Planned for the Coming Season, with Out-of-Town Programs Under Consideration

The Syracuse Symphony Orchestra, unit of the Federal Music Project, will open the fall and winter concert series on October 25, at Lincoln Auditorium, presenting the first of a series of eleven concerts, with André Polah, conductor, and Myron Levee, concertmaster.

A committee of prominent Syracusans has been named, and it is hoped that the orchestra personnel of about fifty-five musicians will be augmented by about fifteen additional players through the co-operation and solicitation of this large and active committee.

Concerts are scheduled on the following dates: October 26, November 16, December 7 and 28, January 25, February 1 and 15, March 1 and 8, April 12 and May 17.

In addition to the programs in Lincoln Auditorium (seating capacity 1,940), a series of free educational concerts will be presented in the public and parochial schools of Syracuse and vicinity, and it is expected that throughout the season

ANDRÉ POLAH, conductor of the Syracuse Symphony Orchestra.

seven or eight out-of-town concerts will be given in Binghamton, Ithaca, Watertown, Cortland, Aurora, Canton and Amsterdam, N. Y.

The orchestra concluded a summer series of concerts on August 10 at Crouse College Auditorium (six concerts given on successive Wednesday evenings) and played to near capacity audiences on each occasion. For the first time in the history of summer concerts at Syracuse University, an admission was charged.

The Syracuse Symphony Orchestra, incorporated in 1925, was under the conductorship of Vladimir Shavitch from 1925 to 1931, when economic conditions prevented further activity of the orchestra. Practically the same ensemble was reorganized under the CWA with Victor Miller, conductor. Since the inception of the present personnel through the WPA in 1935, under Conductor Polah, the orchestra has progressed rapidly.

Schenectady Joins Orchestral Procession

In 1934 the Schenectady Civic Symphony Orchestra was formed in that city, the name being changed in 1936 to that of Schenectady Symphony Orchestra. The conductor is Kenneth G. Kelley. The membership varies from sixty-five to seventy-three players. Its sponsoring body is the Schenectady Symphony Orchestra Association, with David K. Blade as president and Mrs. A. H. McChesney as secretary. This orchestra is heard in three concerts at Mont Pleasant High School Auditorium, seating 1,500. Occasional appearances by professional soloists contribute to the interest of the series.

Utica's Calendar

Maintained by the Civic Musical Society of Utica, the New Utica Orchestra is under the direction of Berrian R. Shute and Nicholas D. Gualillo. Four concerts are given with local soloists.

Pendell Hill Music Association Holds Festival

Whitney Point, N. Y.—The second of two performances marking the Pendell Hill Music Association's Festival was given here on September 11 when Ethel Newcomb, pianist, played the Chopin E minor (op. 11) concerto with the Central New York Symphony Orchestra of sixty musicians under the direction of Francis Frank. Beethoven's seventh symphony, the prelude to Wagner's Die Meistersinger and Taneieff's Orestes were the other program numbers. At the first concert of the festival, Frank Bishop, pianist, performed the Rachmaninoff C minor concerto. Mr. Frank started the program with the first Brahms symphony, with Sibelius' Swan of Tuonela and Enesco's Roumanian Rhapsody the other orchestral items.

J. A.

Houston Orchestral Forces To Occupy Handsome New Hall

Ernst Hoffmann Fills Conductor's Chair for Third Year in Texas City, With Special Concerts Added to Regular Schedules

Twenty-six concerts, the most ambitious program since his arrival here, are planned by Ernst Hoffmann for his third consecutive season as conductor of the Houston (Tex.) Symphony Orchestra. Mr. Hoffmann, formerly operatic conductor at Breslau, was conductor of the Commonwealth Symphony Orchestra in Boston when invited to take over the Houston podium. In his first season some 40,000 auditors heard the ensemble. Last year this had grown to 81,000. This season the orchestra moves into the new $1,500,000 Coliseum and programs are to be offered on the two-night plan.

Twelve subscription programs are planned, the first pair being listed for November 7 and 8. Other dates are December 5 and 6; January 9 and 10; February 6 and 7; March 6 and 7; and April 3 and 4.

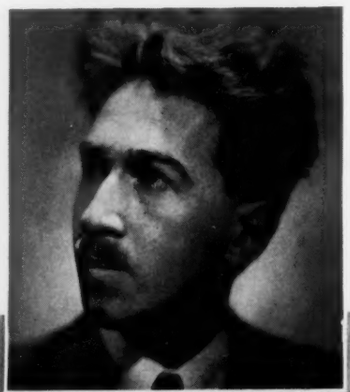
In addition there are four special concerts, an equal number of children's programs, three music lovers, chamber recitals and six out-of-town concerts. In October the orchestra plays in Breckenridge Park, San Antonio, under the auspices of the State Federation of Music Clubs, later at Baylor University and also at the Hogg Memorial, Austin, under the auspices of the University of Texas.

Mr. Hoffmann has added twenty-three players from other cities for the extended program. Last year twenty-two concerts were given, six of these being subscription programs and four for children.

Beginnings of Ensemble

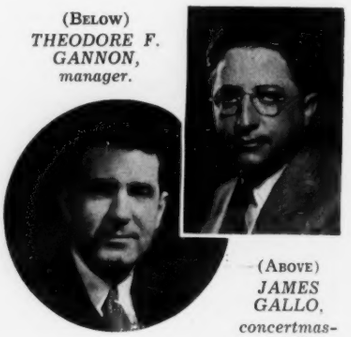
The orchestra was founded in 1913 by Dr. Henry Barnston, Mrs. E. B. Parker, Miss Ima Hogg and Dr. Joseph Mullen. Miss Hogg is the present vice-president of the Houston Symphony Society, now the sponsors of the seventy men and six women musicians. Prior to the war it gave several chamber music programs but in 1930 Uriel Nespoli reorganized it and became the first regular conductor.

Frank St. Leger was the next to occupy the podium and served for three years. Alfred Hertz and Franco Autori were among the guest conductors who followed and in June, 1936, Mr. Hoffmann was invited under a three-year contract. For five years prior to his coming the orchestra gave one subscription concert a month for six months, November through April. Walter H. Walne is president of the society, with Theodore F. Gannon officiating as manager.



THE HOUSTON SYMPHONY ORCHESTRA. (Photo by Jack Miller.)

(Right) *ERNST HOFFMANN, conductor.*

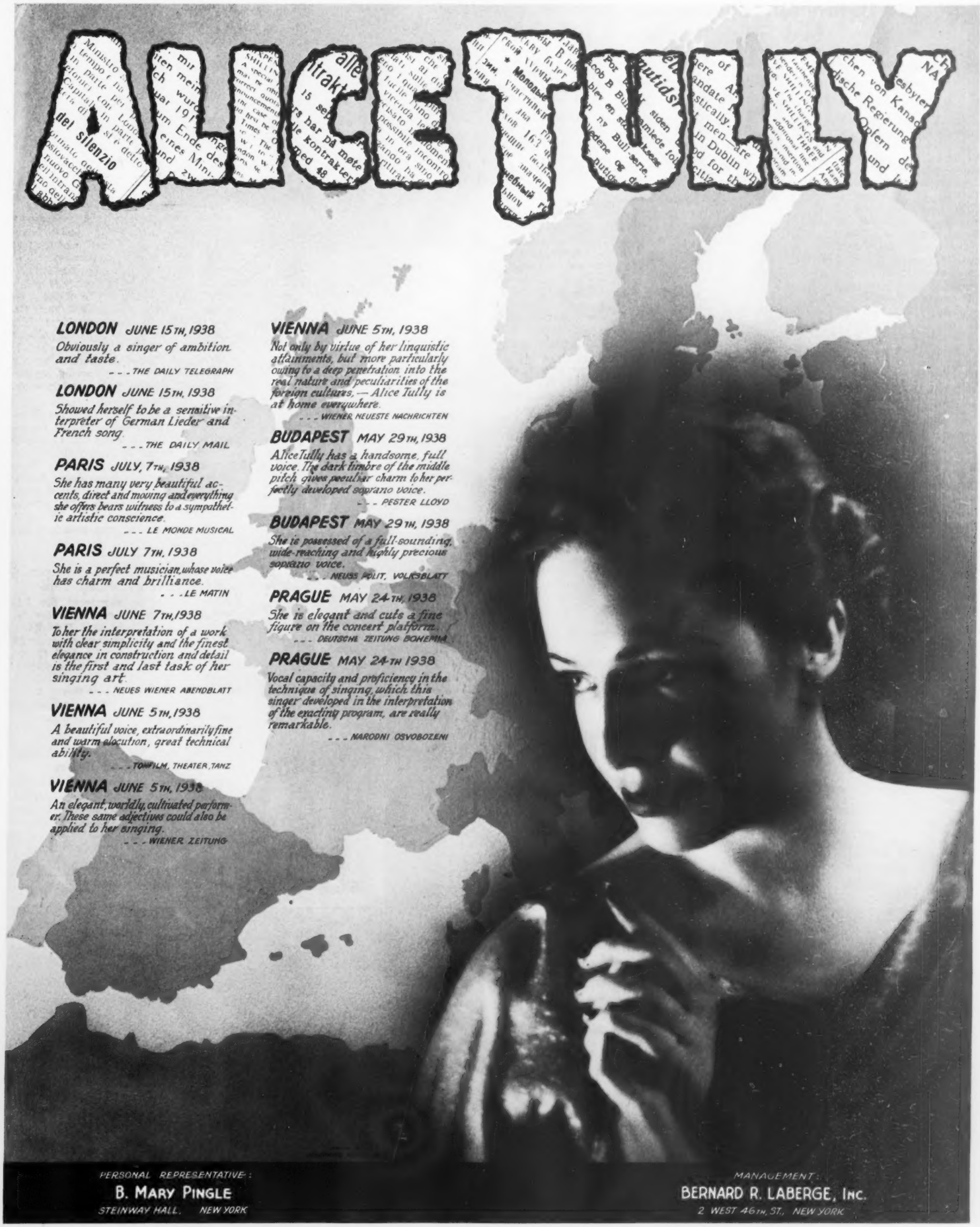


(Below) *THEODORE F. GANNON, manager.*

(Above) *JAMES GALLO, concertmaster. (Photo by Roulande.)*

Amarillo Philharmonic Orchestra

The year 1924 saw the organization of another symphonic group for Texas, the Amarillo Philharmonic Orchestra. Its forty-five players are under the baton of Dr. H. J. Robinson, and the annual schedule includes three regular concerts and one program for children. The Amarillo Philharmonic Orchestral Association is headed by Wesley S. Izzard, president and business manager of the orchestra. Concerts are given in the Municipal Auditorium, holding 2,800 persons. Visiting soloists are occasionally engaged for these events.


ALICE TULLY
LONDON JUNE 15TH, 1938
Obviously a singer of ambition and taste.
- - - THE DAILY TELEGRAPH
LONDON JUNE 15TH, 1938
Showed herself to be a sensitive interpreter of German Lieder and French song.
- - - THE DAILY MAIL
PARIS JULY, 7TH, 1938
She has many very beautiful accents, direct and moving and everything she offers bears witness to a sympathetic artistic conscience.
- - - LE MONDE MUSICAL
PARIS JULY 7TH, 1938
She is a perfect musician, whose voice has charm and brilliance.
- - - LE MATIN
VIENNA JUNE 7TH, 1938
To her the interpretation of a work with clear simplicity and the finest elegance in construction and detail is the first and last task of her singing art.
- - - NEUES WIENER ABENDBLATT
VIENNA JUNE 5TH, 1938
A beautiful voice, extraordinarily fine and warm elocution, great technical ability.
- - - TONFILM, THEATER, TANZ
VIENNA JUNE 5TH, 1938
An elegant, worldly, cultivated performer. These same adjectives could also be applied to her singing.
- - - WIENER ZEITUNG
VIENNA JUNE 5TH, 1938
Not only by virtue of her linguistic attainments, but more particularly owing to a deep penetration into the real nature and peculiarities of the foreign cultures, — Alice Tully is at home everywhere.
- - - WIENER NEUESTE NACHRICHTEN
BUDAPEST MAY 29TH, 1938
Alice Tully has a handsome, full voice. The dark timbre of the middle pitch gives peculiar charm to her perfectly developed soprano voice.
- - - PESTER LLOYD
BUDAPEST MAY 29TH, 1938
She is possessed of a full-sounding, wide-reaching and highly precious soprano voice.
- - - NEUES POLIT. VOLKSBLATT
PRAGUE MAY 24TH, 1938
She is elegant and cuts a fine figure on the concert platform.
- - - DEUTSCHE ZEITUNG BOHEMIA
PRAGUE MAY 24TH 1938
Vocal capacity and proficiency in the technique of singing, which this singer developed in the interpretation of the exacting program, are really remarkable.
- - - NARODNI OSVOBOZENI
PERSONAL REPRESENTATIVE:
B. MARY PINGLE
STEINWAY HALL, NEW YORK
MANAGEMENT:
BERNARD R. LABERGE, INC.
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Toronto's Symphony Orchestra And "Prom" Concerts Popular

Winter Schedule Under Sir Ernest MacMillan to Include Regular Series, Children's Programs and Special Events—Summer Offerings Under Reginald Stewart

The Toronto Symphony Orchestra of eighty-five players, which is maintained and operated by the Toronto Symphony Orchestra Association, is now in its seventeenth season. It opens its series of ten regular Tuesday evening concerts on October 25 in Massey Hall (capacity 2,794) under the baton of its conductor, Sir Ernest MacMillan, and with Harold Bauer, pianist, as soloist.

Dates and soloists for the remaining concerts are as follows: November 8, Jan Peerce, tenor; November 22, Orrea Pernel, violinist; December 6, all-Wagner concert, Beal Hober, soprano, soloist; January 10, Emanuel Feuermann, cellist; January 24, Dr. Hans Kindler, guest conductor; February 7, Georges Enesco, violinist; February 21, orchestral program; March 7, Elie Spivak, violinist; March 21, request program, William Murdoch, pianist, soloist.

Special Events

In addition to the regular series, the orchestra gives three special concerts, the first on November 29, at which time Dr. Heinz Unger will appear as guest conductor. The second, on December 20, is the popular annual "Christmas Box," which presents the orchestra in a lighter mood, with many surprises and Sir Ernest acting as Santa Claus. The third event takes place on February 14, the assisting artist to be announced.

There are to be five children's matinee concerts on Friday afternoons. A series of broadcasts is being sponsored by the Canadian Broadcasting Corporation, these being of one hour's duration. They entail one hour each of twelve of the Tuesday evening concerts by remote control from Massey Hall and eight studio broadcasts on the Tuesday evenings during the twenty-week season when there is no concert. The programs will be heard throughout Canada over the CBC facilities and in the United States over some of the stations of the NBC network.

The Toronto Symphony Orchestra was established in 1922. James E. Hahn is president of the Orchestra Association, and J. P. Milnes, honorary treasurer. The business manager of the orchestra is J. W. Elton.

Summer Promenades Succeed

The Canadian city also has acquired a progressive adjunct in the Promenade Symphony Orchestra, which, established in 1934, has given twenty concerts in the last summer in Varsity Arena. Reginald Stewart is the conductor, and the personnel numbers a hundred musicians. The orchestra is operated on a share plan basis for the players, but there is also a supporting organization, of which Dr. Roscoe R. Graham is president and Dorothy Parnum, secretary. Professional soloists are engaged and a notable variety of program material has been introduced, many of the concerts being broadcast. Ernest Johnson is the manager.

Vancouver and Saskatoon Ensembles

Major symphonic ensembles are also maintained in two other Canadian cities. The Vancouver (B. C.) Symphony Orchestra, established in 1919 and reorganized in 1930, is under the direction of Allard de Ridder, who also conducted a recent summer series. The orchestra is sponsored by an organization of citizens.

Guest conductors, including Sir Ernest MacMillan, who directed on October 9, are to appear with the Vancouver Symphony Orchestra this season, according to President L. C. Thomas. The orchestra also is to sponsor a Junior Symphony Orchestra, with George Coutts conducting.

The Saskatoon Symphony Orchestra, which also offers an annual series, is under the direction of Arthur Collingwood.

(Below) *THE TORONTO SYMPHONY ORCHESTRA. (Photo by Pringle and Booth, Toronto.)*

(Center) *SIR ERNEST MacMILLAN, conductor. (Photo by Ashley and Crippen.)*

(Left) *ELIE SPIVAK, concertmaster.*

(Right) *J. W. ELTON, manager. (Photo by New Paramount Studios, Toronto.)*

FRANCO AUTORI, conductor of the Buffalo (N. Y.) Symphony Orchestra.

Buffalo Books Notables For Winter Roster

Resident Orchestra Announces Twelve Events Under Baton of Franco Autori—Albany Ensemble Active with William Penny Hacker in Command

Efrem Zimbalist, violinist, opens the new season of the Buffalo (N. Y.) Orchestra on November 1 in the first of twelve concerts planned this year. Others to appear will be Paula Autori, soprano, on November 15; Emanuel Feuermann, cellist, December 4; Leon Trick, pianist, December 13; Geraldine Ayers Ulrich, mezzo-soprano, January 3; Marjorie Lawrence, Metropolitan Opera soprano, January 17; Jan Wolanek, concertmaster of the orchestra, on February 14; Squire Haskin, organist, February 28; Maurice Marechal, cellist, March 14; David Blair McClosky, March 28; and Rudolf Serkin, pianist, April 25. On April 11 an all-orchestral Wagnerian program is to be presented.

The orchestra, now under the baton of Franco Autori, was organized in 1921 with fifty men. Five years later this quota had been increased to seventy-five players. In 1923 the society added a chamber music division, selecting a string quartet of the first desk men, but this plan was later changed and quartets from outside were sponsored in a series of programs.

As at present constituted, the ensemble, founded by John Ingram, Alex Fischer and Erich W. Beu, comprises the Federal Music Project ensemble as a nucleus, with the society augmenting the group to the number of eighty-five. Dr. Lesser Kauffman is chairman of the music committee.

Albany Active Orchestrally

New York State's capital has boasted an orchestra since 1935, when William Penny Hacker was named conductor of the Albany Philharmonic Orchestra. The ensemble is sponsored by the Albany Philharmonic Orchestra Society of which Mrs. Herbert Lehman, wife of the governor, is honorary president, and the Hon. William T. Byrne president. The orchestra gives concerts in the Albany High School Auditorium the schedule and soloists being determined by the funds raised by the sponsoring organization. Mr. Hacker is to conduct again this season.

Albany's other ensemble is the Symphony Orchestra, which had its inception in 1931. It is composed of ninety musicians, under the baton of John F. Carabella. It has a schedule of three concerts in Philip Livingston Junior High School. Visiting artists are engaged for each of these events. The Albany Symphony Orchestra, Inc., has Ernest F. Rumpf as executive vice-president and business manager.

Early Season New York Recitals Announced by Richard Copley

Richard Copley announces the following early season recitals, under his management, at Town Hall, New York: October 15, Faye Hendryx, soprano; 19, James Friskin, pianist; 22, Earl Oliver, baritone; 28, Canadian Choir, conducted by Frederick Lord; November 4, Bruce Boyce, baritone; 8, Roland Hayes, tenor; 12, Giorgi Ciompi, Italian violinist in debut; 19, Gerald Tracy, pianist.

Alfred Chigi Sings with Cincinnati Forces in Mexico City

Alfred Chigi, baritone, appeared in The Barber of Seville, Aida, Il Trovatore, Carmen, La Traviata, Lucia and Rigoletto during the four-week engagement of the Cincinnati Opera Company in Mexico City. He sang these roles in Baltimore, Washington, D. C., New York, Toronto, Montreal, Cincinnati, Cleveland and Columbus.

ALBERT STOESSEL

DIRECTOR

Oratorio Society of New York

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Juilliard Opera School

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Steinway Hall, 113 West 57th St., New York, N. Y.

ECHANIZ

Photo by Apeda, N. Y.

LISZT'S A MAJOR CONCERTO with Philadelphia Orchestra:

". . . he played Liszt's A Major Concerto with taste and expertness." *Lawrence Gilman, N. Y. Herald Tribune*

"Mr. Echaniz played with whirlwind virtuosity and excellent tone of engaging color and skillful shading." *Philadelphia Record*

SHOSTAKOVITCH'S PIANO CONCERTO with Philadelphia Orchestra:

"Echaniz displayed remarkable adaptability to the moods of the composition, and succeeded in wringing the last drop of meaning from Shostakovitch's difficult blending of piano and orchestra." *Philadelphia Record*

"Shostakovitch's humorous Concerto, Opus 35, with its enormous technical difficulties, was given a flawless interpretation by Echaniz, who received an ovation at its close." *Philadelphia Inquirer*

MANUEL DE FALLA'S "NIGHTS IN THE GARDENS OF SPAIN" with St. Louis Symphony Orchestra:

". . . there was brilliance of light and shade as the poetic effect was worked out in colorful dynamic contrasts by Echaniz' fingers of steel." *St. Louis Globe-Democrat*

LISZT'S A MAJOR CONCERTO with St. Louis Symphony Orchestra:

"Echaniz by his performance took place in this reviewer's mind, among the truly great of the younger masters." *St. Louis Globe-Democrat*

"CUBAN PIANIST GIVES DASHING PERFORMANCE WITH SYMPHONY" (headline) *St. Louis Star-Times*

SHOSTAKOVITCH'S PIANO CONCERTO with Havana Philharmonic Orchestra:

"The marvelous technique, velvet touch, thorough musicianship of the artist, won for him the ovation of the public which was overwhelming for its enthusiasm and duration." *Havana Post*

JOHN IRELAND'S PIANO CONCERTO with Chicago Symphony Orchestra:
April 13 and 14, 1939

SEASON 1939-40 NOW BOOKING

Baldwin Piano—Columbia Records—Ampico Recordings

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division of Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street New York City

Erie Seat of Thriving Musical Development

Under Baton of John R. Metcalf, Ambitious Program of Concerts Is Announced for Coming Season—Altoona Also Has Enterprising Instrumental Body

Five subscription programs, two for young people, probably one or two marking special events and a similar number on tours to neighboring cities make up the schedule for the Erie (Pa.) Philharmonic Society.

Organized in 1913 as the Erie Symphony Orchestra, it functioned for four years under the baton of Franz Kohler. It was reorganized in 1927 with Henry B. Vincent as conductor, when six Sunday afternoon and six other concerts were listed. Mr. Vincent succeeded Edwin Bouiceul on the podium. In 1930

JOHN R. METCALF,
conductor of the Erie (Pa.) Philharmonic Society.

the Erie Philharmonic Society reorganized the ensemble as the Erie Philharmonic Orchestra, as it is known at present, and named John R. Metcalf conductor. The personnel has grown to ninety members.

The opening concert is scheduled for October 25. Mr. Metcalf is to conduct the entire series except one, Nicholas Nabokoff having been invited to present a program of his own works. Judge William E. Hirt is president of the society; Miss Sylvia Russell, vice-president; Mrs. Metcalf, wife of the conductor, secretary, and Arlie J. Neave, treasurer.

ALTOONA'S CIVIC ORCHESTRA

Four concerts in Roosevelt Junior High School are presented each season by the Civic Symphony Orchestra of Altoona, conducted by Russell Gerhart.

DR. FELIX M. GATZ,
conductor of the Scranton Philharmonic Society.

Scranton Organizes Philharmonic Group

With Aid from University, Pennsylvania City Founds Orchestra under Conductorship of Dr. Felix M. Gatz

As a result of the presentation of a concert version of Parsifal with which the Scranton Philharmonic Orchestra made its bow last season, a group of residents of that Pennsylvania city have organized the Scranton Philharmonic Society to maintain and sponsor not only the ensemble of sixty musicians but also a choir of one hundred voices.

Dr. Felix M. Gatz, who organized the orchestra, again is to be in charge. The University of Scranton, formerly St. Thomas College, according to the conductor, was instrumental in assisting in the formation of the orchestra.

Dr. Gatz was born in Berlin and from 1918 to 1934 made several appearances as guest conductor of orchestras and opera companies in Europe. He succeeded his mentor, Arthur Nikisch, as conductor for the Bruckner Society concerts and also held a professorship at the State Academy of Vienna. He came to the United States three years ago and last May became an American citizen.

The conductor has listed four concerts this year, two of them for young people and all preceded by explanatory lectures offered by himself a week in advance. The series, to be held in the Masonic Temple, opens with Beethoven's ninth symphony.

Montreal Devotees of Melody Support Two Active Symphonic Series

Resident Orchestra and Concerts Symphoniques Provide Friendly Competition to Attract Music-lovers

Preparing for its ninth season, the Montreal Orchestra has a bank balance of $1,200 and a list of soloists comparable to those already heard with it. The orchestra represents the efforts of a group of musicians who, in 1930, found themselves without jobs and determined to band together under Douglas Clarke, a young Englishman, who came to McGill University that year as dean of the faculty of music and director of the McGill Conservatorium of Music.

Although there had been sporadic efforts to provide an orchestral schedule for some twenty-five years, there was no orchestra identified with the city. The musicians invited Mr. Clarke to be guest leader for the first concert and, after its conclusion, urged him to continue as conductor.

The first six years resulted in support of varying degree but conductor and players continued and, at the conclusion of last season, had given in all 136 concerts and earned the balance of $1,200 for the new season. Practically all the work is voluntary and expenses are kept to a minimum although first-rank soloists are engaged. For this season the soloists' list includes Harold Bauer, Efrem Zimbalist, Ria Ginster, Beveridge Webster, Harriet Cohen, Eugene List, William Hain, Webster Aitken, Robert Virovai and Georges Enesco.

LES CONCERTS SYMPHONIQUES

Sharing interest in the active orchestral schedule of Montreal are Les Concerts Symphoniques, of which Wilfred Pelletier is the artistic director. The season opens under his direction on October 28 in Plateau Hall. Eight evening concerts are to be given, with Mr. Pelletier sharing the podium with Sir Ernest MacMillan, director of the Toronto Symphony Orchestra, Paul Stassevitch, guest conductor of the Oslo Philharmonic Orchestra, and another guest leader to be selected later.

Mr. Pelletier also conducts a series of eight popular afternoon concerts for children. In addition ten programs are to be given over the national network of the Canadian Broadcasting Corporation.

WILFRED PELLETIER,
conductor of La Société des Concerts Symphoniques, Montreal.

The society again sponsors the Montreal Music Festival, to be held in June under Mr. Pelletier's direction, and next summer the weekly Promenade Concerts are to be resumed. It is also planned to give three programs at St. Helen's Island, dates to be chosen later. The president of the society is the Hon. Athanase David.

(BELOW) *THE MONTREAL ORCHESTRA. (Photo by Associated Screen News, Ltd.)*
(RIGHT) *DOUGLAS CLARKE, conductor. (Photo by Associated Screen News, Ltd.)*
(LEFT) *MAURICE ONDERET, concertmaster. (Photo by Associated Screen News, Ltd.)*

NBC to Broadcast Ninety Orchestral Programs from Rochester, N. Y.

Ninety orchestral concerts are to be broadcast from Rochester, N. Y., on a coast-to-coast network by the NBC, starting on October 17. The programs are to be in six different series and be opened by the Rochester Civic Orchestra. Four Thursday matinees and eight Thursday evening programs will be given by the Rochester Philharmonic Orchestra; twenty-eight Monday matinees and fifteen Tuesday afternoon educational programs offered by the Rochester Civic Orchestra; and sixteen Thursday night and nineteen Saturday morning broadcasts given by the Eastman School of Music Orchestra.

Jose Iturbi conducts the Rochester Philharmonic Orchestra evening programs on November 3, 17, December 1, January 19, February 9, March 2 and 16. Guy Fraser Harrison leads the January 12 program. The former directs the matinee programs of this ensemble on November 10, January 26 and February 16, with Mr. Harrison directing on December 15.

Mr. Harrison and Paul White, associate conductor, offer the Rochester Civic Orchestra's concerts on October 18, November 1, 15 and 29, December 13 and 20, January 10, 17 and 31, February 14 and 28, March 7 and 21, April 4 and 18, and the twenty-eight Monday matinees.

Dr. Howard Hanson and Mr. White will direct the Eastman School of Music Orchestra programs on October 20 and 27, November 10, December 8 and 15, January 5 and 26, February 2, 16 and 23, March 9, 23 and 30, April 6, 20 and 27. American composers' works are scheduled for October 20, January 5 and February 23.

Dr. Hanson and Dr. Herman Genhart will lead the regular Saturday morning series of this orchestra commencing November 5 and continuing to April 1 except on November 26, December 24 and December 31.

Berezowsky Work Scheduled by Three Orchestras and String Quartets

Nikolai Berezowsky's toccata, variations and finale, his latest work for string quartet and orchestra, has its premiere on October 21 and 22 with the Boston Symphony Orchestra (Serge Koussevitzky, conductor) and the Coolidge Quartet, of which he is second violinist. Artur Rodzinski and the Cleveland Orchestra play it next month with the Cleveland String Quartet assisting, and in April Eugene Ormandy presents it with the Philadelphia Orchestra and Coolidge Quartet, both in New York and in Philadelphia.

Florence Foster Jenkins Presides at Verdi Birthday Celebration

Florence Foster Jenkins presided at the annual celebration of Verdi's birthday on October 8 of the Verdi Club at the Hotel Ambassador, New York. The founder-president introduced Elena de Sayn, Russian violinist, who was appiauded in works of Tirindelli, Moszkowski and Vieuxtemps. Florence Mercuro, pianist, pupil of Castellanos, played several numbers brilliantly. Rosamond Joyzelle, of Hollywood, was approbatively received for her recitation depicting an amateur at a concert. Nathan Price at the piano gave able accompaniment. Frank Peckham of the Newport Herald was guest and his report of President Jenkins' recital there was read by F. W. Riesberg who also played a piano number by Pesse, explaining that it was indicative of the ardor, melody and climax of Verdi. F. W. R.

GRAINGER

Photo by Morse

GIVEN GREAT OVATION

Despite a downpour of rain at the hour the concerrt was scheduled music lovers filled the large auditorium in splendid tribute both to the local orchestra and the distinguished guest artist.

Grainger made his appearance as guest artist in Grieg's concerto in A minor. At the conclusion of the concerto Grainger received a tremendous ovation and responded graciously with two encores. The second part opened with Grainger at the piano in his own composition, "Handel in the Strand". Grainger then took the baton and conducted the orchestra in two of his own compositions. First was a pleasing melody for strings based upon a collection of ancient Irish airs, the principal theme of which was the familiar "Londonderry". Grainger closed his appearance with his sprightly "Shepherd's Hey". He returned to the dais in response to an ovation to repeat the "Shepherd's Hey".—*Democrat, Johnstown, Pa.*

PACKED THEATRE GREETS CONCERT BY GRAINGER

Percy Grainger drew a packed house to His Majesty's Theatre yesterday afternoon by making an appearance with the Montreal Orchestra, first as pianist, then as conductor and composer. The colorful forthright Australian made his usual direct appeal to the audience which cheered him vociferously after his performance of the Grieg Concerto and at the end of the concert.

Mr. Grainger proved that he is still one of the finest pianists living. His playing of the music was deeply sympathetic. It was also conceived and executed in the large, free, poetic style which is the hallmark of everything Mr. Grainger does.

Own Music is Featured

The second part of the concert was given over to Mr. Grainger's music. The composer and Dean Clarke took it in turns to conduct.

It is music which will have to be reckoned with by future historians. Mr. Grainger writes as he talks, originally, straightly and without the least affectation. He loves dance measure. He has a magnificent sense of rhythm and a wonderful feeling for orchestral color. In the latter he is not afraid to apply the brush, as it were. It is music full of large easy tunes. In sentiment it is earthly and fulsome. It is modern without the spiritual and technical extremities of modernism itself.

Of the four pieces given "Green Bushes" and "Colonial Song" were the most elaborate. The first-named is an impressive structure in which the highly characteristic tune is enunciated many times, but is so instrumented that the ear never tires of it. Above and below and about it Mr. Grainger weaves lovely counterpoint and harmony. The performance under the composer was a peculiarly vital one. Mr. Grainger conducts as freely and as characteristically as he plays the piano.

"Colonial Song" with the composer at the piano, was inspired by the scenery of Mr. Grainger's native Australia. Its theme is beautiful and is scored with a fine feeling for its essential breadth and character. It is open-air music, a simple song sung with a full chest.—*Gazette, Montreal, Canada.*

GRAINGER AUDIENCE CLAMORS FOR MORE

Lovers of piano music doubtless were captivated by the famous Tchaikovsky B flat minor Concerto, played with a vigor, breadth and beauty by Mr. Grainger that had the crowd almost in a tumult at its close. The majesty of rhythm and loveliness of melody in its very first bars put you under a spell. And as the pianist revealed its treasures with his unusually virile spirit and sensitiveness, his prodigious yet delicate technique, the audience sat rapt.

Responding to applause following the performance Mr. Grainger turned from the tense dramatics of the concerto to the dreamily relaxed measures of Brahm's "Cradle Song", played with exquisite feeling. The audience clamored for more and he gave them what they obviously wanted, his jolly and quaint "Country Gardens", done with the lilt and flavor that only he can command. —*Newark, New Jersey.*

NOTED RECITALIST, PERCY GRAINGER, HEARTILY GREETED

Percy Grainger, the Australian-American pianist, was welcomed on Monday evening by an audience that filled the Auditorium. A good deal of water has flowed under the bridges since Mr. Grainger paid his last visit to Winnipeg, which has been enthusiastic about some celebrated exponents of his instrument in the meantime. Out of the inevitable comparisons he emerged again as a very individual figure. He turned the big hall into a studio last night and talked informally to his listeners about music, and this procedure became more and more interesting. They gave him applause that kept growing in warmth, especially after his own settings of old folk tunes, including the Londonderry Air and "Molly on the Shore".

The finest places in the recital, one thought, came in the Liszt Hungarian Rhapsody No. 12, where Mr. Grainger's tonal methods, his clean-cut efficiency, and above all his real understanding of the cembalo effects to be got from the score, extracted from it the romance, ardor and elan that are too often left almost untouched by other artists. The Intermezzo in E major Op. 116, No. 6, of Brahms, was another beautiful performance, with the middle part very sweet.

The noted recitalist played several numbers to satisfy his eager audience. —*Winnipeg, Canada.*

A few available dates in April and May

Manager: Antonia Morse **9 Cromwell Place, White Plains, N. Y.**

Juilliard Graduate School Awards Sixty-four Fellowships

Sixty-four fellowships for study at the Juilliard Graduate School have been awarded for the term according to an announcement by Ernest Hutcheson, president of the Juilliard School of Music. The fellowships, based on competitive examinations, include free tuition in both the major and secondary subjects and were awarded in cello, composition, conducting, piano, violin and singing. The Graduate School opened on October 6 with an enrollment of 173 students.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Popular Prices for Music Draw Crowds at Glasgow

Sir Thomas Beecham Conducts—Piccaver Scores as Concert Tenor

EDINBURGH.—The annual summer school of Music and Music Teaching took place again this year in St. Andrew's with Boyd Neel, Harold Craxton, Vera Canning, George Dodds, Helen Henschel, Herbert Wiseman, and others of local fame on the list of lecturers. The Griller String Quartet was also present to coach and inspire with their exquisite playing. Mr. Wiseman, in a lecture on Music in Primary Departments of Schools, emphasized the importance of teaching sol-fa notation in connection with sight reading. Four things, he said, must be kept in mind: pitch, rhythm, speed with the eye, and speech training.

The Glasgow Exhibition authorities are at last awaking to the importance of catering to visitors who have a desire to hear good music at reasonable prices, and after revision of the fees large audiences are now the rule. Two Celebrity Concerts (with the London Symphony Orchestra under Sir Thomas Beecham), programmed symphonies by Sibelius and Haydn, and two arrangements of works by Delius: the preludes to the operas Irmelin and Koanga, works which Beecham understands completely. Other performances were Mendelssohn's Hebrides Overture, Berlioz' Chasse Royale from Les Troyens, and the Hungarian March from Faust.

The third Celebrity Concert was a vocal and piano recital by Alfred Piccaver and Irene Köhler, the tenor singing excerpts from Carmen, La Tosca, Manon, Pagliacci, Die Meistersinger, and a group of Lieder, Gerald Moore being the expert accompanist. Miss Köhler, with the exception of a Strauss-Godowsky waltz, confined her attention to Chopin, which she played with deep feeling.

WILLIAM SAUNDERS.

Bartok Concerto to Be Premiered by Szigeti and Goodman

Bela Bartok's new concerto for violin and clarinet has its world premiere on January 9 at Carnegie Hall, New York, with Joseph Szigeti, violinist, and Benny Goodman, clarinetist, as protagonists. The composer may play a piano version of the orchestral score. The work features the program of Mr. Szigeti whose tour opens on November 9, in Norfolk, Va., followed by appearances in Memphis, November 12, Tallahassee 15, and Chicago 26. Later he is soloist with the Cleveland and Philadelphia orchestras and gives recitals in Toronto, Wolfville, Nova Scotia, Northampton, Peoria, Oklahoma City, Omaha, Ithaca, Montevallo, Nashville, Columbia, Quebec, Providence and New London.

Mordkin Ballet Opening New York Season in November

The Mordkin Ballet opens its New York season on November 10 at the Alvin Theatre in the midst of its American tour. Seven ballets, three of them new, are to be presented. The novelties are Trepak, to music of Tcherepnine, scenery and costumes by Serge Soudeikine; Voices of Spring, to Johann Strauss music and with costumes and scenery by Lee Simonson; and Swan Lake, a new version of Tschaikowsky music with decor and costumes by Simonson. Mikhail Mordkin designed the choreography of all ballets. In addition to Mordkin, the ballet includes Patricia Bowman, Lucia Chase, Nina Stroganova, Leon Varkas, Dimitri Romanoff, Karen Conrad, Vladimir Dokoudovsky, Kari Karnakowsky and Edward Caton. Mois Zlatkin conducts the orchestra.

Myra Hess Concluding European Tour

Myra Hess, pianist, opens her American concert tour on November 6 at Newark, N. J. Recent appearances abroad have included two programs with the London Promenade Orchestra; a broadcast list; at Cambridge, Cheltenham, Liverpool, St. Andrews, Elgin, Glasgow, Edinburgh, Woking and with the BBC Orchestra under Sir Adrian Boult.

Grace Leadenham Austin Songs Featured

Songs of Grace Leadenham Austin were featured on programs of Nanny Anniballi, Italian mezzo-soprano, in two concerts at the Longshore Yacht Club, Westport, Conn.; Gina Pinnera, soprano, in concerts at Greenwich, Conn., and the Lombardy Hotel, New York; Inga Wank, contralto, at Spring Lake, N. J.; and David Healy, baritone, at New Haven, Conn., and in broadcasts.

Robert Virovai Making American Debut

Robert Virovai, eighteen-year-old Hungarian violinist, makes his American debut as soloist with the New York Philharmonic-Symphony Society on November 3 and then inaugurates a concert tour under the auspices of the Metropolitan Musical Bureau, with appearances in Akron, Nashville, Topeka, Northfield (Minn.), Montreal, Rockford, Lincoln, Iowa City, New Orleans and Shreveport. He is soloist on December 27, 29 and 30 with the Chicago Symphony Orchestra.

Vermont Has Rotating Concert Plan

State Symphony Orchestra Alternates Programs in Various Cities—Ensemble Training Classes Maintained for Young Players

A novel plan for alternating concerts between leading cities of the state is maintained by the Vermont Symphony Orchestra, which originated in 1935. The orchestra consists of players from all parts of the state.

The conductorship is in the hands of Alan Carter, musical director, who has Paul Pelton and Joseph Lechnyr as associate conductors. Visiting professional soloists are presented. The ensemble of sixty players gives three subscription concerts in the Rutland Memorial Armory in that city, seating 1,700; two programs in Bennington, one in Woodstock and a special event at Middlebury College. Three subscription concerts also are given in the large Memorial Auditorium in Burlington (capacity 4,000).

Especially interesting is the plan to train chamber music groups of young performers, without charge, which is accomplished by means of classes held in Burlington, Rutland, Springfield and Montpelier.

The sponsoring organization is the Vermont Symphony Orchestra Association, Inc., in the Central Vermont Public Service Building at Rutland.

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"One of the most compelling guest conductors heard to date."—*Globe.*
"Remarkably competent performance."—*Evening Transcript.*
"Fritz Fall is a musician of taste and authority."—*Herald.*

NEW YORK:
"Conducted alertly and zestfully."—*Herald Tribune.*
"Obtained an able performance of an unfamiliar score."—*Sun.*

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THE DULUTH SYMPHONY ORCHESTRA.
(LEFT) *PAUL LEMAY, conductor.* (RIGHT) *A. H. MILLER, manager.*

Reading Enterprising In Season's Plans

Symphonic Schedule Includes Adults' and Children's Programs—Harrisburg and York Other State Cities with Orchestras

The Reading Symphony Orchestra (Hans Kindler, conductor) has announced four Sunday afternoon concerts, all to take place in the Rajah Theater, during the season 1938-39. In addition, there will be two children's programs, on dates as yet undetermined.

The list of events and soloists for the regular series is as follows: November 20, Orlando Barera, violinist; January 22, Gertrude Pitzinger, Lieder singer; February 19, Walter Gieseking, pianist; and April 23, Percy Grainger, composer-pianist.

Hugo Schumann, president of the Orchestra Association, is again the manager for the series. Otto Wittich is concertmaster of the ensemble.

The Reading Symphony Orchestra was established in 1912 and has taken on a notable artistic impetus since Dr. Kindler, who conducts the National Symphony Orchestra of Washington, D. C., took over its direction.

MUSIC IN THE STATE CAPITAL

Prominent among the ensembles of the state is the Harrisburg Symphony Orchestra, of ninety players, conducted by George King Raudenbush, which was established in 1930. Its schedule includes five Monday evening subscription concerts, and four programs for young people given in the Forum of the State Education Building, which holds 1,800. Professional soloists appear with the orchestra, a self-governing group under the sponsorship of two organizations, the Symphony Society of Harrisburg and the Women's Committee of the Harrisburg Symphony Orchestra. The business manager is George R. Naugle.

YORK SYMPHIONY ORCHESTRA

In 1933 the York, Pa., Symphony Orchestra was founded, with Louis Vyner as conductor of this group of seventy-two musicians. The schedule presents four subscription concerts in William Penn High School Auditorium, seating 1,700. Assisting are individual solo artists, visiting ensembles and the local Community Chorus. Roy O. McLaughlin is the manager.

Jean Tennyson to Tour Eastern Cities

Jean Tennyson, soprano, arrived in New York on September 19 from Europe to inaugurate a concert tour of Eastern states. After appearing in La Boheme at the Hollywood Bowl she was engaged for three performances there next season.

Duluth Rallies Enthusiastic Patrons to Symphonic Feast

Paul Lemay Conducting Ensemble in Evening and Matinee Schedules, with Additional Programs for Children—Other Communities to Be Visited

The sixth season of the Duluth (Minn.) Symphony Orchestra opens on October 30 with Nino Martini, Metropolitan Opera tenor, as soloist. Paul Lemay, conductor since the beginning of the orchestra, plans six evening concerts this year in the regular subscription series, three Sunday afternoon popular concerts and two concerts for children. In addition to Mr. Martini the soloists include Emanuel Feuermann, cellist, Rudolf Serkin, pianist, Kirsten Flagstad, Metropolitan Opera soprano. The orchestra in December is to present Handel's Messiah with soloists and the Duluth Symphony Chorus of four hundred voices. All of the concerts are in the Duluth Armory.

VISITING OTHER CITIES

Mr. Lemay also plans several out-of-town programs with appearances in adjacent cities. Already the orchestra has been heard in Eau Claire, Ashland and Superior. Mr. Lemay came to the Duluth Orchestra podium after eight years as assistant conductor of the Minneapolis Symphony Orchestra during which he conducted on the annual coast-to-coast tours, young peoples' concerts and commercial and sustaining nation-wide broadcasts. He has already conducted two series of national broadcasts with the Duluth Orchestra over NBC.

F. Rodney Paine is president of the Civic Symphony Association, sponsors of the orchestra with J. W. Lyder, Walter Congdon and Mrs. H. R. Elliott, vice-presidents; Mrs. George Ingersoll, secretary, and R. W. Hotchkiss, treasurer. A. H. Miller is manager. The personnel includes sixty-two men and eighteen women.

Norfolk Calls Lively 1938-9 Tune

Its Symphony Orchestra Programs Five Events and Reports Fifty Per Cent Gain in Subscriptions

Its annual series of five concerts is planned by the Norfolk (Va.) Symphony Orchestra, now under the leadership of Henry Cowles Whitehead, graduate of the Curtis Institute of Music. Mr. Whitehead will conduct for his fourth season.

The orchestra was founded in 1920 by Dr. R. C. Whitehead, Mrs. John B. Miles and Walter Howe with the latter as the first conductor. Its membership includes seventy players of whom ten are imported from the Washington Symphony Orchestra for concerts.

Under the direction of Mr. Whitehead, the subscription sales have been increased fifty per cent, according to Campbell Arnoux, secretary of the Norfolk Orchestral Association, sponsors of the ensemble. In the same period the budget has increased about two hundred per cent. In addition to its regular schedule a concert for young people also will be given.

Grace Leslie among Worcester Festival Soloists

Grace Leslie, American contralto, again appeared at the Worcester Music Festival, October 3 to 8, singing the principal contralto role in Dett's The Ordering of Moses on the opening day. Miss Leslie first appeared at Worcester in the 1933 festival.

Youth Events Planned For New Orleans

Prominent Assisting Artists Booked for Civic Symphony Orchestra's 1938-39 Roster of Programs

The third season of the New Orleans Civic Symphony Orchestra will include six Monday night concerts and six matinee youth programs, all in the Municipal Auditorium. Arthur Zack again conducts, and several eminent soloists will be heard.

SOLO ASSISTANTS

The schedule for the evening concerts is as follows: October 31, November 21, Guila Bustabo, violinist; December 12, soloist to be announced; January 23, Tito Schipa, tenor, in an all-operatic program; February 27, request list, soloist to be announced; March 13, Percy Grainger, composer-pianist.

Mr. Zack will give a series of six illustrated lectures on the programs. The youth concert schedule is to be announced later.

ENSEMBLE OFFICERS

Officers of the New Orleans Civic Symphony Orchestra, Inc., are Mrs. Maurice Stern, president; William B. Wisdom, vice-president; William P. Burke, Jr., secretary; John Y. Fauntleroy, treasurer.

ARTHUR ZACK,
conductor of the New Orleans Civic Symphony Orchestra.

SHREVEPORT'S PROGRAM

Forty-five musicians comprise the Shreveport Civic Orchestra which was founded in 1930. Maintained by the Civic Orchestra Association, its conductor is O. Lincoln Igou. Its annual schedule embraces five regular concerts and three for children and young people.

New Jersey's Quota of Orchestras Grows

Elizabeth and the Oranges Are Seats of Concert Series by Established Units

The Elizabeth (N. J.) Philharmonic Society (August May, conductor) will give six concerts in its home city this season. One program each month is planned, beginning on October 28. All events take place in the Masonic Temple. Among soloists to appear are Georges Enesco, composer, violinist and conductor; Maurice Marechal, cellist, and Mr. May in the role of pianist in a Rachmaninoff concerto.

The University of Pennsylvania Choral Society (Dr. Harl McDonald, conductor) appears at the opening concert.

Lois Bannerman and Virginia Johnson give a joint harp and soprano program on December 4, under the auspices of the Society.

Otto G. Sickert is manager of the orchestra and treasurer of the Philharmonic Society, which was founded in 1932 by August May, who has been the orchestra's only conductor.

Other State Activities

The New Jersey Symphony Orchestra, which has its seat in the Oranges, is another active state musical group. Founded in 1926, its personnel includes 110 players, under the baton of René Pollain. The New Jersey Symphony Orchestra, Inc., is the maintenance organization. Nine concerts are offered in Mt. Hebron Junior High School, Montclair; and the Orange and Summit High Schools, with some professional soloists.

Walter Kurkewicz is conductor of the one hundred and ten musicians who form the Bloomfield Symphony Orchestra. Founded in 1932, it is maintained by the Bloomfield Recreation Commission and gives four concerts annually in the local high school.

The Bayonne Symphony Orchestra of sixty players was established in 1930. Two concerts annually in the junior high school auditorium are presented with Nunzio Pintauro, founder, as conductor.

Louis J. Bostelmann conducts the Plainfield Symphony Orchestra, which

AUGUST R. MAY,
conductor of the Elizabeth Philharmonic Orchestra. (Photo by Levy Brothers.)

was formed in 1919. Maintained by an incorporated society, the group of seventy-five musicians offers three concerts annually in the high school auditorium.

Founded in 1937, the Teaneck Symphony Orchestra is under the baton of Otto Radl. Reid Merryman was the founder and first conductor.

New Jersey Chamber Symphony Orchestra

In Flemington, N. J., the New Jersey Chamber Symphony Orchestra of thirty-two professional players is active under Max Jacobs, musical director and conductor. This organization offers four subscription concerts with professional soloists and the orchestra is under the sponsorship of the Hunterdon County Symphony Association. The local management is under Mrs. Arthur C. Aalholm, and the professional management under George Leyden Colledge, New York City.

Babylon, L. I., Presents Symphonic Series

Mayor Cadman H. Frederick, the Board of Trustees and Music Committee of Babylon, L. I., have announced that the Federal Music Project's Nassau-Suffolk Little Symphony Orchestra (Christos Vrionides, conductor), will play eight monthly concerts there during the winter. The performances are scheduled for the first Friday of each month. The opening event was on October 7 in the high school auditorium, when works by Massenet, Mozart, Mascagni, Mendelssohn and John Alden Carpenter were heard.

Music-Loving Denver Maintains Three Symphonic Organizations

Civic Ensemble Is Parent Group for Orchestra and Junior Players—Horace E. Tureman Conducts All Programs

Established sixteen years ago, the Denver Civic Symphony Orchestra is now the parent organization in that city, for from it two other ensembles have materialized. At the outset there was no pay for the musicians, but today the three ensembles include professionals, semi-professionals and amateurs.

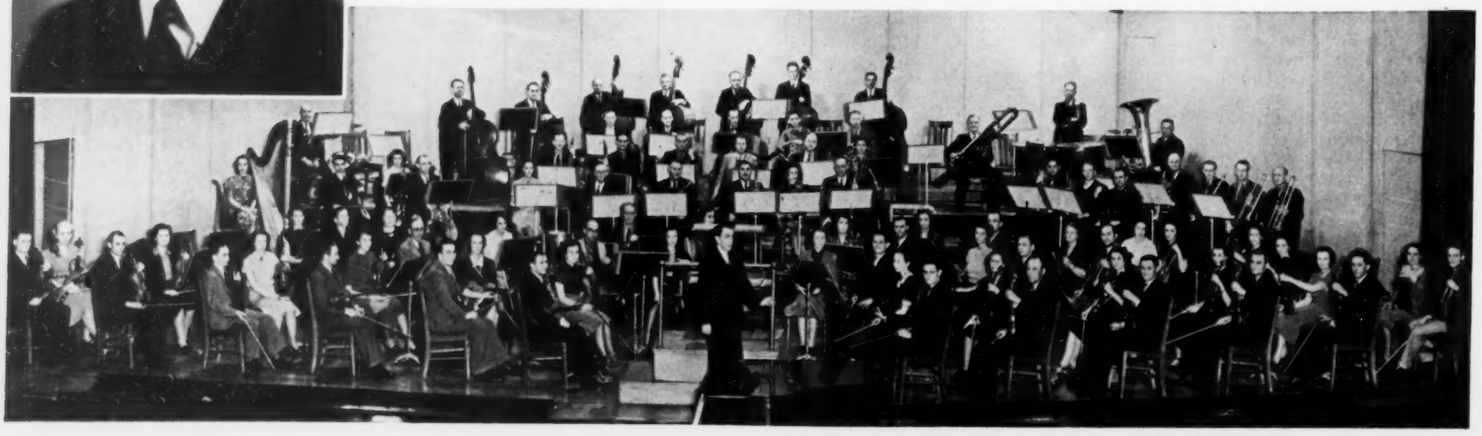
Horace E. Tureman is the active leader of all three groups, the Civic Symphony Orchestra, the Denver Symphony Orchestra, which was formed in 1933, and the Junior Symphony Orchestra. The last was founded in 1933 to make possible the further study of boys and girls who had service in their high school ensembles and prepare the way, by means of the Civic Symphony Orchestra, for regular appointments in the Denver Symphony Orchestra.

With a $25,000 budget, the Denver Symphony Orchestra offers three evening concerts each season in the Municipal Auditorium, each with eminent soloists. Anna Kaskas, Metropolitan Opera contralto, is to open the season for this group on October 31. Soloists for the other two concerts, in February and April are yet to be chosen.

The three concerts are made part of a nine-concert schedule, the other six being offered by the Civic Symphony Orchestra, a group of professionals and amateurs, numbering ninety-five musicians. The parent orchestra comprises sixty-five players.

The six programs of the Civic Symphony Orchestra are presented on Sunday afternoons. The opening is to be on October 23 with other concerts listed for November 27, January 22, February 26, March 26 and April 23. Soloists for this series are yet to be selected.

The program of the Junior Symphony Orchestra lists concerts on December 18 and April 16. This ensemble embraces seventy-five young musicians.

The three orchestras are sponsored by the Civic Symphony Society of Denver, of which Mrs. George E. Cranmer is president. Helen Black is business manager.

THE DENVER CIVIC SYMPHONY ORCHESTRA. (Mile High Photo.)
(Left) HORACE E. TUREMAN, conductor.

Non-profit Plan for Worcester

Philharmonic Orchestral Society Will Give Opportunity to Local Soloists in Appearances at Public Concerts

The Worcester Philharmonic Orchestral Society (Walter Howe, conductor), founded in 1930, is following its usual schedule this season, presenting two home concerts. In addition it plays certain other engagements, last season appearing in Andover, Mass., and accompanying the Worcester Oratorio Society in Messiah. It is a non-profit organization, with men and women members, practically all of whom are engaged in other pursuits and make music their avocation. The support of the organization is derived from honorary and associate memberships, as well as single ticket sales.

WALTER HOWE,
conductor of the Worcester (Mass.) Philharmonic Orchestral Society.

Auditions Committee Chooses Soloists

This year the public concerts take place at Mechanics Hall on January 11 and April 12, 1939. An opportunity is given to local soloists to appear with the orchestra. An audition committee which heard thirty-five vocal applicants selected Lillian Jensen, dramatic soprano, and Margaret Pagano, mezzo-soprano, to appear jointly at the first concert. In April the joint soloists will be Myrtle D. Olson, concertmaster of the orchestra, and Mae Brennan McCarthy, dramatic soprano, the latter also selected by the audition group.

Associate Conductors

Associate conductors of the orchestra are David D. Kaplan and Percy E. Tolman. The latter also is business manager.

SAN CARLO OPERA

CAVALLERIA AND PAGLIACCI, SEPTEMBER 21

Those steady operatic companions, Cavalleria Rusticana and Pagliacci, continue to make their joint way down the lyric path of history, and this time trod the boards for the midweek San Carlo performance at the Center Theatre.

In Mascagni's masterpiece, the principals were Norina Greco (Santuzza), Charlotte Bruno (Lola), Rolf Gerard (Turridu), and Stefan Kozakevich (Alfio). Leoncavallo's melodious drama had as its interpreters Leola Turner (Nedda), Aroldo Lindi (Canio), Mostyn Thomas (Tonio) and Mr. Kozakevich (Silvio). The reader is herewith given one guess to name the conductor, and probably would say Carlo Peroni. The answer is correct except that Angelo Cannaruto led Pagliacci.

MADAM BUTTERFLY, SEPTEMBER 22

Endowed by nature with the requisite physique and by training and musicianship for vocal display, the two principals in this evening performance of Puccini's tragedy, both debutants, made it notable in San Carlo records. Enya Gonzalez substituted at the last moment for the indisposed Hizi Koyke as the geisha maiden and James Melton made his New York operatic bow as Pinkerton. Both gave credible delineations, not mere routine, and both sang their assignments without nervousness or effort. Mr. Melton's voice was fluent and used intelligently. The Philippine soprano, youthful in appearance, sang and acted with skill and charm. Fortune Gallo's supporting cast comprised familiars including Charlotte Bruno, Philine Falco, Mario Valle, Francesco Curci, Lloyd Harris, Natale Cervi and Fausto Bozza. Carlo Peroni conducted with acumen.

LOHENGRIN, SEPTEMBER 23

The sole Wagnerian venture of the Gallo entourage served as the vehicle for the debut of Francis Row, Hungarian baritone, who as Telramund offered a dramatically intense, if somewhat vocally uneven reading of the role. Bianca Saroya and Dimitri Onofrei again disclosed keen understanding of their assignments as Elsa and Lohengrin. Lyuba Senderowna read the part of Ortrud with full knowledge. The cast included Harold Kravitt and Stefan Kozakevich. Carlo Peroni once more occupied the podium. The work was attractively staged.

LUCIA AND BALLETS, SEPTEMBER 24 (MATINEE)

Patrons of this Saturday matinee not only heard a performance of Lucia but saw the ballet of the company, headed by Lydia Arlova and Lucien Prideaux, present an octet of dance numbers including ensemble and solo offerings. The performance of the Donizetti opus was somewhat routine, with Lucille Meusel in the title role, Rolf Gerard as Edgar and Mario Valle as Henry. The coloratura sang the part with skill. Mr. Gerard was a somewhat refined and light-voiced Ravenswood lord. Mr. Valle's impersonation was artistic but his singing at times too forceful. Alice Homer, Harold Kravitt, Francesco Curci and Louis de Cesare completed the cast under the Peroni baton.

Angelo Cannaruto directed the ballet numbers, which included a stylistic delineation of Weber's Valse Bluette; Miss Arlova's bizarre Golliwog to Debussy's music; a Slavonic Muzur to a Moniuszko score; a novel setting of Strauss' Blue Danube; Rozsika Szabowa's pointless Orientale (Ippolitoff-Ivanoff); a familiar Nymph and Fauns number to Glazounoff music; the *premiere danseuse* and *danseur* in Hunter and Swan (to de Braga strains); and a dashing Czardas with the principals and entire ballet to a setting of Hubay.

IL TROVATORE, SEPTEMBER 24

A repeat performance of the world's most familiar opera naturally drew a houseful of enthusiasts, largely Italianate, and of course the response was of the kind to be expected. Vigorous and propulsive, Conductor Peroni and his singers gave an appropriate account of Trovatore. The cast comprised Norina Greco as Leonora, Aroldo Lindi (Manrico), Lyuba Senderowna (Azucena), Mostyn Thomas (Count di Luna) and Harold Kravitt (Ferrando).

CARMEN, SEPTEMBER 25

A large Sabbath evening audience gave approval to another offering of Carmen with the effervescent Coe Glade again in the title role and Dimitri Onofrei a brilliant Jose. Mario Valle was a dominating Escamillo and Leola Turner a competent Micaela. Others in the large cast were Francesco Curci, Lloyd Harris, Harold Kravitt, Francis Scott, Mildred Ippolito and Charlotte Browning with Carlo Peroni directing. A children's chorus from The Children's Opera Company of New York (Eva Leoni, director) added color and elan to the first act.

LA TRAVIATA, SEPTEMBER 26

James Melton sang again with the company, and due to his presence there was a parterre of auditors augmented by an appreciable representation from radio, movie and Broadway circles. Of course the regular devotees of the Gallo performances made faithful attendance.

Mr. Melton sang Alfredo and renewed the strong impression made at his earlier appearance. Once more he was admired and applauded for his lyrical tones, ease of production and taste in interpretation, although his acting leaves much to be desired in point of technic. Rounding out the cast were Lucille Meusel, an excellent Violetta; Mario Valle, Charlotte Bruno, *et al.* Carlo Peroni presided over the orchestra.

CAVALLERIA RUSTICANA AND PAGLIACCI, SEPTEMBER 27

Another offering of the familiar dual bill before a large and enthusiastic audience found Norina Greco and Dimitri Onofrei dominating the Mascagni opus with Angelo Cannaruto, new assistant conductor, and Mostyn Thomas, the Tonio, the principal items of interest in the Leoncavallo work. Miss Greco disclosed again a dramatic soprano of color and quality, although her histrionism needs some perfecting. Mr. Onofrei was his accustomed routined self. Raylyn Kinney, Philine Falco and Stefan Kozakevich were the others in the cast with Carlo Peroni again on the podium. Leola Turner's Nedda is good to hearken to and see; Aroldo Lindi's Turiddu at times lacks inspiration but Mr. Thomas' Tonio is vivid. Francesco Curci and Mr. Kozakevich completed the group with Mr. Cannaruto giving material evidence of familiarity with the score and proving a capable leader of instrumentalists.

BARBER OF SEVILLE, SEPTEMBER 28 (MATINEE)

A San Carlo Opera benefit matinee for the fund of the Municipal Art Committee offered Rossini's Barber of Seville

(*Continued on page 46*)

Lawrence Waite

American Operatic Conductor

"IL TROVATORE"

"In the orchestra pit, a goodly number of musicians, under **Lawrence Waite's most competent direction,** set forth some excellently stable support. **This conductor allowed one peace of mind regarding his being in control of the situation."**
—Milwaukee News

" . . . vigorous and beautiful 'Trovatore' . . . . **Lawrence Waite,** who directs the Wisconsin Grand Opera company, conducted the orchestra **with authority and intelligence."**
—Milwaukee Sentinel

"At the helm was **Lawrence Waite,** young conductor who has had wide experience . . . . on the podium. **He maintained a vivid, youthful tempo without sacrificing vocal line, and made the whole performance fairly bound along with the life inherent in the score."**
—Music News (Chicago)

"CARMEN"

"Lawrence Waite, who conducted the performance, deserves **special mention** for his **expert directing."**
—Waukesha (Wis.) Freeman

"CAVALLERIA RUSTICANA"

" . . . for the performance was probably one of the **greatest** musical **surprises** the public has ever had. The whole performance . . . . moved with a **swiftness and smoothness** under the direction of **Lawrence Waite,** that was little short of **phenomenal."**
—Milwaukee Sentinel

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PIANIST

BOSTON DEBUT

"A pianist good to look at and good to listen to . . . her playing is both authoritative and sensitive, imaginative and thoroughly competent."—*Warren Storey Smith in the Post.*

"This was playing to which the listener could yield with the assurance that whatever should be forthcoming would be worthy of serious attention."—*Redfern Mason in the Transcript.*

SECOND BOSTON RECITAL
in January, 1939

NEW YORK DEBUT

"Her conceptions gave evidence of having been carefully planned."—*Herald Tribune.*

"She had feeling, sensitivity, good tone and fleet fingers."—*Post.*

"The piano sang sonorously and whispered appealingly with effective contrasts in tone coloring."—*Brooklyn Eagle.*

SECOND NEW YORK RECITAL
in February, 1939

Steinway Piano

Management: RICHARD COPLEY, 113 West 57th Street, New York

San Carlo Opera

(Continued from page 45)

at the Center Theater. Lucille Meusel was a flexible vocal exponent of Rosina, her interpretation praiseworthy save for a few of the highest tones. Ivan Petroff was outstanding as Figaro, a tonally smooth and jovial portrayal. Rolf Gerard, as the Count contributed lyrical singing and some broad comedy episodes. Harold Kravitt as Basilio did not efface memories of more inspired protagonists, though he sang acceptably. Natale Gervi puttered amusingly through the role of Bartolo, which he knows intimately. Francesco Curci as Fiorello and Charlotte Bruno as Berta completed the cast. The solos were sung with more aplomb than some of the ensembles, which lacked refinement and balance. The staging was attractive. Carlo Peroni conducted.

SAMSON AND DALILA, SEPTEMBER 28

The only presentation of Saint-Saëns' Samson and Dalila staged by the Gallo forces was given as a benefit. Due to the sudden indisposition of Aroldo Lindi, Pasquale Ferrara was called for the Samson role. Experienced in the part and physically equipped for it, Mr. Ferrara gave a well-routined reading, although his top tones lacked lustre and ease in production. The effulgent Coe Glade was the sorceress and, although reported suffering from a cold, gave full voice to the familiar Spring and My Heart arias. Others in the cast were Mario Valle, Stefan Kozakevich, Harold Kravitt (in especially good form), Francesco Curci, Natale Cervi and Fausto Bozza. Lydia Arlova and Lucien Prideaux headed the ballet. Carlo Peroni's baton was unstable and suffered from apparent *ennui*.

RIGOLETTO, SEPTEMBER 29

Mildred Baldwin, young soprano from California, joined a familiar cast in a repeat performance of Rigoletto on this evening. The newcomer, of comely presence and graceful bearing, displayed some nervousness, but nevertheless registered successfully as Gilda with a fresh, bright voice, smooth emission, and adequate knowledge of operatic vocal manner.

CARMEN, SEPTEMBER 30

When the wave of colds which struck the San Carloans just prior to the conclusion of the New York engagement took toll of Coe Glade, Fortune Gallo called upon Lyuba Senderowna, heard previously in Italian and German repertoire, to substitute in the title role of Bizet's hoyden. Miss Senderowna had never sung the role before in New York nor appeared elsewhere in it for some time, but without rehearsal, gave a vocally satisfying if somewhat uneven histrionic delineation. Pasquale Ferrara, who had substituted a few evenings previously for the indisposed Dimitri Onofrei, was again an alternate and appeared as a lachrymose Jose. Mostyn Thomas was a dashing Toreador and Leola Turner a winsome Micaela. Mildred Ippolito, Charlotte Browning, Harold Kravitt, Francesco Curci, Lloyd Harris and Francis Scott completed the cast under the apparently tireless Carlo Peroni. A group from the Children's Opera Company, the ballet with Lydia Arlova and Lucien Prideaux as principals, and some colorful scenery added to the presentation.

MADAM BUTTERFLY, OCTOBER 1 (MATINEE)

A tremendous farewell audience attended the last matinee of the current San Carlo season and warmed the heart of Fortune Gallo, who has been known to cast an appraising eye once in a while into the box-office of his undertaking.

Also the well-trained cast rose to the full house, for a stirring performance of the Belasco-Puccini opera rewarded the hearers, who responded with becoming salvos of appreciation. The singers of the occasion were Enya Gonzalez (Cio-Cio-San), James Melton (Pinkerton), Charlotte Bruno and Mario Valle with Carlo Peroni conducting.

AIDA, OCTOBER 1

The final performance on Saturday night offered a repetition of Aida, before a packed house, with many standees. Pasquale Ferrara, a robust-voiced tenor with knowledge of the stage, replaced Aroldo Lindi, indisposed, as Rhadames. Bianca Saroya, vocally experienced and handsome to look at, sang the title role for the first time in this series. Lyuba Senderowna, as Amneris, showed possession of a rich-timbred vocal organ. Others in an effective cast included Mostyn, Thomas, Harold Kravitt, Lloyd Harris, Francesco Curci and Charlotte Bruno, all of whom had appeared in the previous hearing. Carlo Peroni conducted a colorful performance, in which the chorus and ballet excelled in the generousness of their contributions.

Houston's Autumn Recitals Begun by Tibbett

HOUSTON, TEX. — Lawrence Tibbett opened the new series of the Civic Concert Association with his recital in the Music Hall on October 11, being received by a capacity audience.

With a schedule practically doubling its activities of last winter, the Houston Symphony Orchestra, under Ernst Hoffmann, opens its season in the new Music Hall, part of the vast Sam Houston Coliseum, on November 7. The program will be repeated on the following night, as will all six of the regular subscription concerts.

Listed for the first performance are the César Franck symphony, the overture to Adam's If I Were King, a prelude by Järnefelt, Borodin's Polovtsian Dances, and the slow movement of the Beethoven seventh symphony, the latter in memory of Herman Weiss, veteran tympanist of the orchestra, who died recently. H. R.

D'Antalffy Named Organist for Philharmonic Orchestra

Deszo D'Antalffy, organist at Radio City Music Hall, New York, has been engaged by the New York Philharmonic-Symphony Society to succeed the late Melchiorre Mauro-Cottone as organist. Born in Hungary in 1885 he studied with Max Reger, Karl Straube and Enrico Bossi and won music prizes at the Royal Academy of Music in Budapest. He has conducted the Cologne Opera, been professor of the Royal Academy at Budapest and organist and choir director at St. Stephan's Cathedral there. Coming to the United States after the war be became a member of the faculty at the Eastman School of Music, Rochester, N. Y., and was associated with Morris Gest in the production of The Miracle. He has composed many works in various forms.

Ray Lee Jackson photo

Lucille
MANNERS
Soprano

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Pair of Brothers Conduct Jointly Youngstown Symphony Orchestra

American Works Featured on Programs in Ohio City Under Alternate Batons of Michael and Carmine Ficocelli

FRATERNAL CONDUCTOR DUO.
Carmine and Michael Ficocelli, who share the baton of the Youngstown, Ohio, Symphony Orchestra.

American music is being featured in the 1938-9 schedule of the Youngstown (Ohio) Symphony Orchestra, as each subscription concert will contain one work by a native composer. Seven programs will be given, with one exception on Thursday evenings. The organization is unique in having two brothers as directors, Michael and Carmine Ficocelli, who alternate the roles of conductor and concertmaster.

A feature of the schedule is the presence of eminent artists as assisting soloists. The concerts and the soloists are as follows: October 13, Bidu Sayao, soprano of the Metropolitan Opera; November 10, Amparo Iturbi, pianist; December 7, Charles McBride, first cellist of the Cleveland Orchestra; January 19, Richard Crooks, tenor of the Metropolitan Opera; February 23, orchestral program featuring various members of the orchestra as soloists; March 23, soloist winners of Young Artists' Preview, selected from the first annual contest for artists under thirty residing within forty miles of the city; April 20, Zlatko Balokovic, violinist.

Children's Concerts

The orchestra is also planning to play some children's concerts and will give at least three "pop" programs. The ensemble is to be enlarged from sixty-five to seventy players. All the concerts take place in Stambaugh Auditorium, which seats 2,500.

Albert H. Kindler is president of the Youngstown Symphony Society, organized in 1933 by the Youngstown Junior Chamber of Commerce, which still supports it.

OSCAR ANDERSON,
conductor of the Tri-City Symphony Orchestra. (Art Photo.)

Iowa Supports Quartet Of Orchestras

Tri-City, Sioux City, Des Moines and Waterloo Maintain Enterprising Groups

With Oscar Anderson returning as conductor, the 1938-39 season of the Tri-City Symphony Orchestra of Davenport, Ia., opens November 20 with Bidu Sayao, soprano of the Metropolitan Opera, as soloist. Robert Quick, assistant concertmaster of the Chicago Symphony Orchestra, will be the orchestra's second assisting artist at the January 22 concert, and Vronsky and Babin, Russian duo-pianists, will be guest artists on February 26.

The orchestra, founded in 1915 and comprising seventy-five players, appears also at Rock Island. Dr. Laird Waller and Oscar Anderson have served as conductors. It is sponsored by the Tri-City Symphony Orchestra Association.

Sioux City Ensemble

Leo Kucinski is conductor of the Sioux City Symphony Orchestra of seventy musicians, which gives three regular concerts and two programs for children.

Des Moines Active

Another Iowa orchestra is the Des Moines Symphony Orchestra, founded in 1937. Willard A. Moore is conductor and George Kristofek assistant. The personnel includes eighty men and women.

Waterloo Elks Support Group

The Waterloo Symphony Orchestra of seventy-eight musicians under the direction of George Dasch is sponsored by the local Elks Club. Three concerts are given in the high school auditoriums.

Training of Young Players Aim of National Orchestral Association

New York Organization Under Leon Barzin Plans Two Series of Public Concerts—Gabrilowitsch Memorial Matinees to Be Devoted to Romantic Composers' Piano Concertos

The National Orchestral Association of New York City was formed in the summer of 1930 through the initiative of Franklin W. Robinson, present administrative director. Leon Barzin was appointed musical director. Officers of the association are as follows: Mrs. Melbert B. Cary, Jr., president; Allen Wardwell, chairman of the board; Mrs. Harris R. Childs, vice-president; Mrs. Stanley L. Richter, secretary; Mrs. Frederick Steinway, treasurer. The purpose of the organization is to give young instrumentalists as complete a knowledge of the symphonic repertoire as possible in order to fit them to become members of the large professional orchestras. This training is open to students from all private teachers and conservatories throughout the country. Applicants must pass an audition given by the musical director. Tuition is free after the payment of a yearly initial membership of $1, the association being supported by voluntary contributions. Classes in conducting, under the supervision of Mr. Barzin, as well as classes in aural harmony under Mr. Robinson, are also held during the season. A tuition fee is charged for the conductor's class.

The number of students accepted at the beginning of the season 1937-38 was 140, and it is expected that this year's figure will be close to it.

Seasonal Schedules

Two series of concerts will be given under Leon Barzin, both open only to members subscribing for the series. The Monday evening regular membership concerts, for which the following soloists are announced, will take place at Carnegie Hall on these dates: November 14, Mishel Piastro, violinist, and Josef Schuster, cellist; December 12, Vienna Choir Boys; January 23, 1939, Emanuel Feuermann, cellist; February 27, Webster Aitken, pianist; March 20, John Charles Thomas, baritone; April 24, Elisabeth Schumann, soprano. It is upon the generosity of donors to this series that the existence of the organization depends.

Special Series Honoring Gabrilowitsch

A special Saturday afternoon series, dedicated to the memory of Ossip Gabrilowitsch, who inaugurated the first concerto cycle with the association in 1934-35, will also take place. This year, Rudolf Serkin, pianist, appears as soloist, playing concertos of the Romantic composers. There are to be five concerts on January 28, February 4 and 18, March 4 and 25, 1939. Offices of the association are located in the Steinway Building, New York City.

THE NATIONAL ORCHESTRAL ASSOCIATION OF NEW YORK CITY and LEON BARZIN, conductor.

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NEW YORK — OCTOBER 15, 1938 — No. 2973

The recital marathon has begun. Many hurdles and some croppers are expected.

—o—

Orpheus, Falstaff and Boris are to return to the Metropolitan. Music, Preferred, seems to be taking a rise on the opera exchange.

—o—

Josef Hofmann's resignation as director of the Curtis Institute of Music is regrettable, but there is consolation to the musical world in the thought that his greater freedom will give opportunity for wider and more frequent communion with his personal art. Hofmann's long connection with Curtis initiated and developed the high standing which it now enjoys, and there is every reason to feel that the future of the school rests solidly and securely on the fine artistic traditions inspired and established by him.

—o—

Orchestral Evolution

The modern symphony orchestra, as developed in the United States, is in an important sense the very heart of a community. It provides a common meeting ground for all classes of the people, the affluent and less well endowed alike, persons of every political faith and religious creed. They for the moment lose sight of their minor differences and are caught up in a common wave of feeling, as they listen to the noble and deeply human message of the greatest music. It can be said that a city with an orchestra has a warm and very special type of soul.

Time was when the ministrations of the few symphonic groups then in existence in this country were much more staid and formal. There was definitely not the strong bond that exists today between the masses of the people and symphonic music. Though there were pioneers who did much in spreading the then almost strange and baffling orchestral literature before a new public, the general conception was perhaps that of a high and solemn feast, from which, with prayer and fasting, a choice body of the more cultured, moneyed and leisured could snatch a few crumbs. Even if one did not understand so well what occurred there, the visit to the concert hall was edifying, somewhat like church.

Since then orchestral music has gone out to meet the public. Coincident with the development of promotion, propaganda and salesmanship as the American "fine arts," the campaign has grown and waxed to "sell" this type of music to the people. And it must be said that it has succeeded. To be sure, such a process of education takes a long time, and the battle is still being waged. But the best evidence that the need for orchestral music, once aroused, is more or less constant is found in the phenomenal growth in numbers of such ensembles within the last few decades.

Among the methods used to bring such music into the ken of the general public have been the "appreciation" talks given with special series of concerts by trained lecturers or sometimes by the conductor himself. The needs of young listeners have been answered by creation of young people's and youth concerts. Such plans look forward to the day when these will be adults. They are thus inoculated early.

* * *

Of course, the very life of large orchestras depends on the attitude that is taken toward them by the substantial citizens of the community. Early in the present century, after experimentation with guarantees by a few wealthy Maecenases and with small boards of affluent directors who put up large sums annually for their support (somewhat as in the case of major opera companies), such a plan was found not the most stable basis for an orchestra. There were exceptions, as in the case of the Boston Symphony and the Los Angeles Philharmonic orchestras, where in the early days of these bodies, one generous donor alone provided the funds. But social animosities and the like were able to create disastrous schisms in directorates, and periods of financial depression sometimes caused a flight of finance capital from such luxurious undertakings as a symphony orchestra.

The existence of a large body of guarantors who provided relatively small sums annually, in case there was a deficit to cover, distributed the liability over a much greater base and provided a vastly stronger insurance against the dropping out of some supporters. It also supplied a more democratic audience selection for the concerts and definitely "sold" the series to the people, who then were more certain to feel that this was "their" orchestra. Permanent guarantee funds now exist in several cities.

There is no need to rehearse here the intricate methods created, by organizing committees of socially prominent citizens, to take over gratis the labor of promoting the prestige of such concerts. In practically every city the more progressive women have played an important role when there was an orchestral fund to establish, a subscription campaign to conduct, or new guarantors to secure. In a real sense they have been the custodians of culture on the American scene; under their assault even some of the most obdurate citadels have fallen. So it has come to pass that one's name on the board of directors of a symphony orchestra in the United States confers as great financial and social prestige as ownership of a picture gallery or a yacht, and is usually of more altruistic benefit to the people.

* * *

In the effort to popularize their lists, the ensembles themselves have used a variety of methods. Although most conductors of major orchestras do actively pursue an educative ideal, some programs are "slanted" to take advantage of the carefully studied likings of the public. As long ago as the days of Theodore Thomas, the importance was realized of mixing the sweet with the sour, the *hors d'oeuvre* with the *entrée;* Wagner and Brahms were sandwiched between Johann Strauss and Offenbach. Today it is usual to give the public its beloved Brahms and Wagner (who by an odd twist of things have now become the staples) slightly garnished with the more debatable modern scores. The interest in annual concert series is promoted by supplying "cycles" of Brahms, Beethoven and others, as well as special Wagner or Strauss programs, with some of the eminent vocal soloists of the day.

A notable development—and a logical one—was the carrying further of the vocal and orchestral concert version of an operatic scene by staging complete operas. This movement, as is well known, produced a distinguished series by the Philadelphia Orchestra a few seasons ago, and some important productions in such cities as Cleveland, Detroit and elsewhere. The excessive cost of these ventures—although their audience "pull" is strong—has contributed to retard this development somewhat. But the new balletomania of the last few years has had a most encouraging result in the successful series of programs given by a number of orchestras with such assisting groups as the Ballet Russe de Monte Carlo. The significance of works in the ballet or opera literature can hardly be appreciated by audiences until they see them in actual performance. Thus the American orchestras have here in a sense supplied the place filled by opera houses in Europe, where these exist in many more cities than in America.

* * *

A most interesting innovation is the tendency of some orchestras to combine the promotion of recitals with their own orchestral concerts. In such communities as Atlanta, Ga., one organization sponsors the orchestra and arranges concerts by visiting celebrities. This season, the Philadelphia Orchestra, because it will be absent from its home city for several weeks on tours, has booked several recitals to fill in the interval. If this practice grows, it is possible that a whole new orientation in our musical life may arise.

While on the subject of tours, it might be well to indicate that there has been much progress since the pioneer days of Thomas and Damrosch. Though the recent depression years curbed such endeavors, since financial support was less easily available in other cities, the touring cycle has now been resumed with enthusiasm. Last season's countrywide tour of the Philadelphia Orchestra set the tempo for the present decade, and it is interesting to note that this ensemble will again visit widely this season, while the National Symphony Orchestra of Washington, D. C., will invade Canada in its Eastern itinerary.

* * *

Lastly, the powerful adjunct found in the radio must be mentioned as one of the most significant factors in orchestral development. Though the major networks were not evolved until a little over a decade ago, it was about this time that prominent ensembles began somewhat charily to broadcast a few programs. This activity has now swelled to a pitch when almost no prominent orchestra is absent from the air-waves at some time or other. The important civic asset which they provide has been much magnified, by the enviable publicity of such undertakings as they spread their strains through the ether. One of the foremost motor manufacturers for some years has relied on a symphony orchestra as his chief medium for reaching the public ear. More, the radio chains have now created many groups of their own, most notable being the NBC Symphony Orchestra.

Such enterprising ensembles as the New York Philharmonic-Symphony Orchestra, and the broadcasters themselves, have offered prizes to American composers—so that a particularly happy period in the encouragement of native musical creators seems to have dawned. In this highly important phase of American melodic activity, there is now visible a degree of technical skill that promises to provide in the immediate future orchestral scores of higher quality than even the prolific and recent past has yielded. This is the highest of all blessings conferred by the present astounding outcropping of symphony orchestras in countless cities of this country, including some of the smaller centers. When the instruments have been provided, the music itself is almost sure to arise.

VARIATIONS

By Leonard Liebling

Some future writer of American history may point out that one of the chief cultural advances of our country in the twentieth century was the interest of its people in symphony orchestras, symphonic music and gentlemen of the baton. If the historian would be finically correct, he might add that it took Americans nearly 350 years to arrive at that stage of enlightened development after Columbus made his well-known discovery.

Psalmodic singing was about the only tonal enjoyment of the citizens after the landing at Plymouth Rock—and to say that, means considerably to stretch the meaning of the word enjoyment. The good Pilgrim Fathers banned instrumental music in the homes, and even in the churches, probably basing their objection on the Bible passage (Amos, v. 23): "I will not hear the melody of thy viols." All the harmony the Colonists were permitted to know was that of four-part hymns, and mostly badly written ones.

In 1713 New England had its first organ, and scattered about in the land then and a little later, were isolated harpsichords, pianofortes, violins, bass viols, flutes, clarinets and bassoons. When instruments at last slipped into church, the accompaniments for the choir were usually played by a flute, bassoon and bass viol.

Gottlieb Graupner, a German who played in Haydn's orchestra in London, put together in Boston (1798) the nucleus of the first tiny combination which might be called an American orchestra. In 1810 he actually founded a "Philharmonic Society," largely amateur, which practised the symphonies of Haydn, and lasted fourteen years or so.

From 1839 to 1847, Boston had its Academy Orchestra (Henry Schmidt was its Toscanini) and made acquaintance with six of Beethoven's symphonies, as well as Mendelssohn's Scotch, Haydn's Militaire and Mozart's Jupiter. From twenty to forty players were in action at those concerts. Prof. Webb, in 1843, was the first Boston conductor to use a baton and not play in the orchestra. The Harvard Musical Association next took over symphonically until 1882, the year after the unforgettable Col. Higginson founded the organization which Boston still looks upon as its greatest glory except the possession of Bunker Hill.

New York's initial step into greater ensembles was a wind band, operating in 1773. The following score of years found the Manhattan primitives hardly ready for elevated musical contemplation. Records tell that various concert-giving aggregations were cat-called, vegetable-pelted and rotten-egged when they tried to introduce Haydn symphonies. Even the parqueteers shouted for Yankee Doodle and other patriotic tunes.

Meanwhile, however, small Upper Marlborough, Md., eagerly welcomed a full orchestra at a performance of The Beggar's Opera in 1752. It should be remembered, too, that the first mention of French horns in America came from Benjamin Franklin, who wrote of the "fine music in the church at Bethlehem, Pa.," where flutes, oboes, French horns and trumpets were "accompanied" by the organ. In 1836, the Musical Fund Orchestra ("Funds" were bodies that provided old-age pensions and insurance for their members) introduced New York to Beethoven's Eroica—arranged as a septet! The present Philharmonic Orchestra of the metropolis had its birth in 1842, with a first concert in a ballroom. Four of the members acted as ushers, wearing white kid gloves and carrying long white wands. The whole orchestra of fifty-two (except the cellists) stood while playing. The Philharmonic was cooperative, and after the opening season each performer netted $25. In thirteen years the amount increased to $55. U. C. Hill and Carl Bergmann were the conductorial favorites until Dr. Leopold Damrosch assumed the baton in 1876. The next heroes appeared with Theodore Thomas and Anton Seidl (1892). The Damrosch era began in 1878, when Dr. Leopold started the New York Symphony Orchestra (in competition with the Philharmonic and Thomas), to be succeeded by son Walter in 1885. Thomas took an orchestra of his own on tour, and Walter followed suit with the New York Symphony.

Gungl and Julien, too, travelled about America, with players brought respectively from Berlin and Paris. Julien (his solo double-bass player was the renowned Bottesini) led ninety-seven men, the largest orchestral troupe America had ever experienced. He initiated the one-composer program, devoted to Beethoven, Mozart, Mendelssohn, *et al.* All those early tours doubtless furnished the inspiration which later moved many cities to inaugurate symphonic organizations of their own.

My rapid review shall not attempt to cite all the pioneer orchestral attempts and later successes throughout America, especially as some of that information may be found on other pages of this orchestral issue of the Musical Courier.

Translated into terms of money, as everything is nowadays, the financial maintenance of a first-class symphony orchestra has grown to huge proportions. Figures revealed at a St. Louis meeting of orchestral managers a couple of seasons ago gave the total annual expenditure of thirteen major symphony undertakings as $4,346,500. Their earned yearly income was $2,782,100, leaving a deficit of $1,564,000, met by maintenance funds, endowments and special gifts. The largest single deficit amounted to $178,000; the least, $57,000. Today some of the first-desk players receive as much as $250 weekly, contrasted with the $25 earned for a whole season by the individual Philharmonicers in 1842.

A separate essay could be devoted to the conductor question, with a diversion about the prima donna contingent. Let it be said simply that those who did most for America were Hill, Bergmann, Thomas, the Damroschs, Henschel, Gericke, Seidl, Nikisch; with successors Stock, Van der Stucken, Bruno Walter, Klemperer, Safonoff, Muck, Monteux, Stokowski, Paur, Mengelberg, Furtwängler, Volpe, Ysaye, Gabrilowitsch, Koussevitzky, Rodzinski, Oberhoffer, Hertz and Toscanini. The list could be augmented justifiably with those whose useful activities in America began more recently and are building up importantly for the future.

* * *

Any number of conductors lead from memory, but no American orchestra has yet emulated that of Meiningen, under Hans von Bülow from 1880 to 1885, when the players used no printed notes in symphonies by Beethoven, Mozart and Brahms.

* * *

Bows to Koussevitzky, starting his fifteenth year with the Boston Orchestra; the Los Angeles Orchestra celebrating its twentieth season; and the Detroit Orchestra, observing its silver jubilee. And best wishes to Nikolai Sokoloff, just beginning with the Seattle Orchestra, and Fabien Sevitzky, commencing his second winter with that of Indianapolis.

* * *

"It is not known exactly when the word Orchestra was first applied to a band of musicians. . . . In the ancient Greek theater, orchestra was the name given to the semicircular space between the front row of seats, and the stage which was occupied by the chorus. . . . The Romans placed the chorus upon the stage and absorbed the orchestra into the auditorium."

I got the foregoing from Albert Wier's currently published (The MacMillan Company) Encyclopedia of Music and Musicians, which has this moment reached my desk. A hasty glance at some of the 2,089 pages of condensed information, in welcome large print, moves me to kiss my Grove's and other old tonal dictionaries a hearty goodbye, with the reservation that I shall return to them when I desire to consult the full roster of medieval organists at Salisbury Cathedral, or to learn about some chanson by Divitis which has not been performed since 1502.

Progressive Wier is first in the field during a season which promises to bring at least three other musical dictionaries into publication, some of them revisions of long existing volumes. I shall shortly take an evening off, bury myself in this new factual compilation for the average person who wishes quick and practical musical knowledge, and let you know what is offered for MacMillan's price of ten dollars.

* * *

For the film If I Were King (based on the life of François Villon), now being shown all over the land, Richard Hageman wrote the musical score, and made it into a highly effective mixture of melody, with proper atmospheric background and characterization. As far as I know, Hageman used no actual tunes from the time of Villon, but created his own in the spirit of the period. The orchestration shows the same skill and colorfulness produced by the composer in his opera Caponsacchi, premiered at the Metropolitan a few seasons ago. The score of If I Were King winds suggestively about the plot without undue insistence or interference, but constantly invites the musical ear to easy attention. Hollywood did well to seduce Hageman for the films as a worthy companion to Janssen, Korngold, Toch, Schönberg and other real musicians who offer relief from the jazz and swing with which we are flooded in most of the tune pictures.

* * *

Irving Schwerké has sailed back to Paris, and the Musical Courier home staff misses his cheery company and anecdotal willingness.

One of his best stories dates from his recent visit to his ancestral Wisconsin demesne, where one of the neighbors sent for a piano tuner after Irving had said scathing things about her antique parlor grand. The expert worked a whole day, replacing vanished ivory, restoring action, and bringing vibration into right relations. Next day the irate owner sent for the piano doctor, and angrily asked for the return of the money she had paid him. "But why?" he inquired. To which the reply was: "I don't know what you did with the instrument, but after all your puttering, it doesn't sound at all the way it did."

* * *

Of all orchestral feuds, the most famous and prolonged was that between Theodore Thomas and Dr. Leopold Damrosch in New York. The latter won when Thomas gave up the fight in 1891 and settled in Chicago as head of the newly-founded orchestra there.

* * *

It would be interesting for some statistician to ferret out which conductor gave this country the most premieres of new works, and which one performed the most compositions by Americans. My own guess would be Walter Damrosch or Stock.

* * *

Samuel Goldwyn, of the malapropos remarks, must be credited with at least one *bon mot*, when he heard one of his Hollywood studio orchestras blaring noisily during the shooting of a tender love scene. "Why the racket?" asked the mogul. "The music calls for *forte*," he was told. "Well," was Sam's comment, "it sounds more like eighty."

* * *

If Haydn, Mozart and Beethoven could hear and see their symphonies led by certain conductors today, they might well ask, "Did those fellows write our music, or did we?"

* * *

So Stokowski is to lead a few Philadelphia Orchestra concerts after all this winter? The rumor that he would not evidently was a Garboled report.

* * *

Welcome, Toscanini, with passport!

When it comes to music neither flood, fire or hurricane prevent Mrs. Elizabeth Sprague Coolidge from encouraging the art of melody. Though the recent New England holocaust disrupted the Pittsfield Festival, Mrs. Coolidge moved the concert to the New York Public Library so that the musical intelligentsia might hear the quintet for piano and string quartet by Ernst Toch and the quartet by Frank Bridge which she had commissioned to be written.

There surrounded by famous paintings in the Lenox Gallery, the Roth Quartet and the Gordon String Quartet aided and abetted in its presentation of the Toch opus by the composer himself made music for a celebrity audience. Avidly listening, while Mrs. Coolidge sat in the first row turning the score pages with Mr. Bridge beside her, I spied the intent facades of Mrs. Toch, Mrs. Bridge, Mrs. Jacques Gordon, Paul Stassevitch, Marion Bauer, Carleton Sprague Smith, Harold Spivacke, Walter Golde, Mr. and Mrs. Felix Salmond, Jerome Bohm, Oscar Thompson, Julian Seaman and Eugene Bonner.

* * *

Hearing an unearthly noise on one of the upper floors of the Hotel Buckingham one day last week, out of curiosity, I persuaded the elevator lad to take me on an investigation tour. Following my nose around the corner of a carpeted corridor, I found an open door and without undue haste entered surreptitiously.

Imagine what I saw, my dear ones. Irving Schwerké, that chubby, suave journalist of Paris, in the center of a riotous mob. The sight shocked me very, very much. I couldn't understand how he had ever allowed himself to be snared. However, knowing his extreme shyness and his overpowering sensitive nature, I realized I must do something to save him. Particularly since he was about to sail for La Belle France, and his capturers might prevent his departure.

Hence with brandishing fire-tongs, grabbed from the electric fire-place, and a large tin tray as a shield, I rushed into the fray and started smiting right, left, above and below.

In the twinkling of an eye, I scattered the crowd and as they dashed screaming from the room, I cast maledictions upon the heads of Stuyvesant Van Veen, the painter; Dr. and Mrs. Swoboda, the Prague conductor; Dorothy Moulton Mayer of London; the Liebling triumvirate, Estelle, Viva and Leonard; Grena Bennett of the New York Journal-American; Vera Brodsky, the pianist; Tore Lagergren, the illustrator; Rosalind Genet, of book review fame; Roger Aubert, the French pianist; Mischa Elman, the violinist; the wife of another fiddler, Mrs. Nikolai Berezowsky; Claire Reis of the League of Composers; Jean Tennyson, the pulchritudinous opera soprano; Isidor and Mrs. Achron, composer and pianist; Mana Zucca, also a composer-pianist and her husband; Ernest McChesney, the American tenor; Horace Johnson, composer-journalist; Lea Karina, the dancer; Fred Ringel, author; and Leon Kleban.

Irving was saved. Completely unscathed except for the loss of the second button from the top of his waistcoat, he threw himself sobbing into my comforting embrace. And he sailed for Paris as planned on the morning of the fourth of October.

* * *

Here's a new story from the Elman clan. As you know, Mischa and Helen have a nine-year-old boy who is very positive in his views about life and often comments succinctly on important matters that have come to his attention.

Recently for the first time he was told the story of Adam and Eve in the Garden of Eden, and the tale made such a profound impression on him that he told it to his father in detail.

When he got to the place where Eve ate the apple and was punished, he looked at Mischa and said: "I'm glad she was very naughty and bad, daddy."

"Why do you say that?" Mischa asked, greatly puzzled.

"Because," said his son, "if she hadn't been, we wouldn't be here, would we?"

* * *

At a recent San Carlo performance of Faust, Grena Bennett was roundly startled when the pulchritudinous young woman in revealing costume of Siebel, the youth, was singing her contralto aria in the center of the stage. The astonishment was caused when she heard a woman, seated behind her, say to her companion: "That fellow is an awful sissy, isn't he?" Another opera tradition blasted with a few words, eh, what?

* * *

Yehudi Menuhin's young wife, from what I hear, is a vivacious girl who likes to play jokes on her eminent husband. An episode that occurred this past summer illustrates the way she "kids" her spouse. On an automobile tour up a California mountain with Mr. and Mrs. Jack Salter, Yehudi's manager, the violinist's bride was driving the car. Stopping at the curve of the precipitous road to look at the view, Mrs. Meunhin put the rear wheels of the car into a ditch at the side of the road. When she started up the engine, the car refused to budge.

"What's the matter?" Yehudi asked.

"I don't know, dear," his wife answered demurely. "I expect we are stuck. I can't seem to move the car."

"Well, Jack and I'll get out and give you a shove." Whereupon the two brawny men climbed out and, going to the rear of the car, were about to show their strength when Mrs. Menuhin put on the gas and roared on up the road, scattering dirt and dust over her two brave Raleighs.

"What do you think of that?" Yehudi asked Jack with surprise. "She must have been kidding us, the imp."

* * *

An Australian anecdote concerning Edwin McArthur, Kirsten Flagstad's accompanist and embryonic orchestral conductor, relates that there was a full board meeting of the Australian Broadcasting Commission called to discuss the orchestral program which Eddie directed in that southland this past summer.

Eddie was asked to attend and with much weighty deliberation the pros and cons of Wagnerian works were considered for inclusion at the concert.

The young conductor was deeply impressed by the thoroughness with which the program was being built, and every composition was decided upon without difficulty after mature concentration of its merits and its supposed public attraction except the opening presentation.

Eddie had suggested the overture to Tannhäuser but in the judgment of one sage board member this did not seem satisfactory.

"Why don't you like it, sir?" McArthur asked deferentially.

"It's too heavy a thing to start with," the official answered.

"But, sir," Eddie replied, "Wagner's Tannhäuser begins with the overture."

(*Cartoon by Bo Brown.*)

"What about a game of checkers until the second part of the third movement?"

Curtis Institute Orchestra Broadcasts Present Young Soloists

Frederick Vogelgesang, eighteen-year-old violinist, concertmaster of the Curtis Symphony Orchestra (Fritz Reiner, conductor), and Sol Kaplan, pianist, were the featured soloists at the initial broadcast over the Columbia Broadcasting System on October 10 in the annual series of the Curtis Institute. Mr. Kaplan won a Town Hall, New York, debut recital on December 23 in the competition of the Society for the Advancement of Young Musicians.

Early Baltimore Season to Offer Major Attractions

BALTIMORE, MD. — The local musical season will get under way on October 17 when the Bach Club presents the Budapest String Quartet in the first of a series of eight concerts devoted to the chamber music of Beethoven. The quartet—Josef Roisman, first violinist; Alexander Schneider, second violinist; Boris Kroyt, violist, and Mischa Schneider, cellist—will be assisted by Marcel Maas, pianist, and Alfred Dubois, violinist.

The Philadelphia Orchestra, under Eugene Ormandy, and with Sergei Rachmaninoff as soloist, starts the season of major symphony concerts here on October 26. On November 8, the National Symphony Orchestra, under Dr. Hans Kindler, begins its series with Lauritz Melchior as soloist. John Charles Thomas is the first artist on October 28 at the Peabody Friday Afternoon Recitals.

The local Musical Union celebrated the seventy-fifth anniversary of its founding on October 2. Frederick R. Huber, Municipal Director of Music, is arranging a city-wide contest for a cover to be used as a folder for the programs issued at the Children's Concerts played by the Baltimore Symphony Orchestra. Cash prizes will be awarded the winners.

G. K.

Marcus Gordon in Town Hall Recital

A program of pyrotechnical potentialities was played in this manner by Marcus Gordon, young American pianist, in a debut recital in Town Hall on October 3, before a large and applausive audience. Mr. Gordon, holder of a Juilliard fellowship for five years, selected a traditional list but one in which the virtuosic opportunities were not always realized. His treatment was largely dry and his approach was pedantic although a personal interpretative air was also present. Following a delicate reading of an arietta by Leonardo Leo, he gave a scintillant study of a Scarlatti sonata in A major followed by a not always technically accurate exposition of the Brahms variations and fugue on a Handelian theme. A group of Chopin found his tone taking on better color, and technic predominant in consideration. Ravel's sonantine, the Balakireff Islamey and Medtner's Fairy Tale in B minor (op. 20, No. 2) completed his formal list.

H. A. S.

Bruna Castagna Sings in WOR Series

Bruna Castagna, Metropolitan Opera contralto, arrived in New York on the SS. Normandie on October 10 and two days later inaugurated a series of four broadcasts over WOR with a mixed chorus and orchestra under Alfred Antonini. She opens her new opera season on October 31, appearing with the Chicago City Opera, and later rejoins the Metropolitan as well as fulfilling concert engagements. A tour is to follow her operatic season. On November 9 Armand Tokatyan, tenor, and Carlo Morelli, baritone, both formerly of the Metropolitan, take over the WOR series, the former making four appearances before Mr. Morelli starts his schedule.

Madrigal Society Plans Annual Debut Awards

Marguerite Potter, founder-president, has announced the annual competition of the Madrigal Society for a free debut recital for an instrumentalist and a vocalist. Applications and details may be obtained from her at Steinway Hall, New York.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, October 15
Mack Harrel, baritone, Town Hall (A)
Faye Hendryx, soprano, Town Hall (E)

Sunday, October 16
Katherine Bacon, pianist, Town Hall (A)
David Sackson, violinist and Julius Chajes, pianist, Town Hall 5:30
Vladimir Zorin, bass, Town Hall (E)

Monday, October 17
Efrem Zimbalist, violinist and Vladimir Sokoloff, pianist, Town Hall (E)

Tuesday, October 18
Philadelphia Orchestra, Carnegie Hall (E)
Lotte Lehmann, soprano, Town Hall (E)

Wednesday, October 19
James Friskin, pianist, Town Hall (E)

Thursday, October 20
Philharmonic-Symphony Society, Carnegie Hall (E)
Kate Keith Field, soprano, Town Hall (E)

Friday, October 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Michael Rosenker, violinist, Town Hall (E)

Saturday, October 22
Trio of New York, Town Hall (A)
Earl Oliver, baritone, Town Hall (E)

Sunday, October 23
Philharmonic-Symphony Society, Carnegie Hall (A)
Beryl Rubinstein, pianist, Town Hall (A)
New Friends of Music, Town Hall 5:30

Monday, October 24
Efrem Zimbalist, violinist and Vladimir Sokoloff, pianist, Town Hall (E)

Tuesday, October 25
Dorothy Baker, soprano, Town Hall (E)

Wednesday, October 26
Iso Elinson, pianist, Carnegie Hall (E)
Elizabeth Wysor, contralto, Town Hall (E)

Thursday, October 27
Philharmonic-Symphony Society, Carnegie Hall (E)
Clara Rockmore, thereminist, Town Hall (E)

Friday, October 28
Philharmonic-Symphony Society, Carnegie Hall (A)
Canadian Choir, Town Hall (E)

Saturday, October 29
Maria Safonoff, pianist, Carnegie Hall (A)
Erica Morini, violinist, Town Hall (A)

Sunday, October 30
Philharmonic-Symphony Society, Carnegie Hall (A)
Iso Briselli, violinist, Town Hall (A)
New Friends of Music, Town Hall 5:30
Musical Art Quartet, Town Hall (E)

Monday, October 31
Max Pollikoff, violinist, Carnegie Hall (E)
Efrem Zimbalist, violinist and Vladimir Sokoloff, pianist, Town Hall (E)

Tuesday, November 1
Marie Bothwell, soprano, Town Hall (E)

Wednesday, November 2
Douglas Moore, lecturer; Ernst Victor Wolff, pianist, Town Hall, 5:30
Frank Sheridan, pianist, Town Hall (E)
Silvio and Isabel Scionti, two-pianists, Carnegie Hall (E)

Thursday, November 3
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 4
Philharmonic-Symphony Society, Carnegie Hall (A)
Bruce Boyce, baritone, Town Hall (E)

Saturday, November 5
Byrd Elliot, violinist, Carnegie Hall (A)
Ethel Bartlett and Rae Robertson, duo-pianists, Town Hall (A)
Budapest Quartet and Benny Goodman, clarinetist, Town Hall, 5:30
Victor Chenkin, diseur, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)
Millicent Gruler, soprano, Steinway Hall (E)

Sunday, November 6
Philharmonic-Symphony Society, Carnegie Hall (A)
Marjorie Lawrence, soprano, Town Hall (A)
New Friends of Music, Kolisch Quartet, Town Hall, 5:30
Helen Teschner Tas, violinist, and chamber orchestra, Town Hall (E)
Pietro Mibro, tenor, Carnegie Hall (E)

Monday, November 7
Carroll Glenn, violinist, Town Hall (A)
Frank Bishop, pianist, Carnegie Hall (E)
Efrem Zimbalist, violinist, and Vladimir Sokoloff, pianist, Town Hall (E)

Tuesday, November 8
Philadelphia Orchestra, Carnegie Hall (E)
Roland Hayes, tenor, Town Hall (E)

Wednesday, November 9
Carleton Sprague Smith, lecturer, and wind ensemble, Town Hall, 5:30
Jascha Heifetz, violinist, Carnegie Hall (E)
Guiomar Novaes, pianist, Town Hall (E)

Thursday, November 10
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Georgia Graves, contralto, Town Hall (A)
Orrea Pernel, violinist, Town Hall (E)

Saturday, November 12
Sergei Rachmaninoff, pianist, Carnegie Hall (A)
Giorgio Ciompi, violinist, Town Hall (A)
Budapest Quartet and Rosalyn Tureck, pianist, Town Hall, 5:30
John Carroll, baritone, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, November 13
Philharmonic-Symphony Society, Carnegie Hall (A)
Leonora Cortez, pianist, Town Hall (A)
New Friends of Music, Kolisch Quartet, Town Hall, 5:30
Moriz Rosenthal, pianist, Carnegie Hall (E)
Elisabeth Schumann, soprano, Town Hall (E)

Monday, November 14
Elsa Baklor, soprano, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, November 15
Kirsten Flagstad, soprano, Carnegie Hall (E)
Trio of New York, Town Hall (E)

I SEE THAT

Marjorie Lawrence, Metropolitan Opera soprano, scheduled to appear in the title role of Thais this season, returned to the United States on the SS. Ile de France on October 7.

* * *

Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra and founder-conductor of the Philadelphia String Simfonietta, and Mrs. Sevitzky returned on September 26 on the SS. Brittanic from the south of France.

* * *

Richard Crooks, Metropolitan Opera tenor, has added an appearance on February 11, in Fort Wayne, Ind., to his Middle West schedule.

* * *

Vandy Cape's Singing Satires are to be offered in Malone, N. Y., on January 9; Ogdensburg, N. Y., 10; and Tonawanda, N. Y., 11.

* * *

A November 3 recital in Battle Creek, Mich., has been added to the list of John Carter, Metropolitan Opera tenor.

Paul Althouse, Metropolitan Opera tenor, gives an Auburn, N. Y., recital on October 31, while *en route* to the Middle West. On November 7 he appears in Fergus Falls, Minn.

* * *

An October 28 appearance in Aberdeen, Wash., is to be made by Natalie Bodanya, Metropolitan Opera soprano, who also sings in Merced, Calif., on November 2 during her Pacific Coast tour.

* * *

Myra Hess, English pianist, gives her first New York recital in a year on November 26.

* * *

Sascha Gorodnitzki, pianist, on a short Southern tour, appears next month in San Antonio and Belton, Tex., and with the El Paso Symphony Orchestra. His New York recital is scheduled for March.

* * *

Clara Lang, soprano, is to present a new program of songs during her forthcoming American tour. She spent the past six months in France and Italy in preparation.

* * *

Georg Bertram, pianist, offered a musicale in his New York home on October 9, presenting a program of trios by Schubert and Mozart played by himself, Werner Lywen, violinist and Ernst Silberstein, cellist. Lilly Dymont, pianist, assisted.

* * *

Robert Kitain, Russian violinist and pupil of Auer, known in Paris, Berlin, London, The Hague, Rome, Madrid and the Far East, is contemplating an American tour.

* * *

Marjorie McClung, American soprano, was engaged for opera appearances in Berlin following her recent concert at Salzburg.

* * *

Howard S. Green, Pennsylvania pianist-composer, appeared in both capacities at the Chautauqua Festival when Madeline King Bartell sang his new song, She Walks in Beauty.

* * *

Josef Wissow, former pupil of Adele Margulies in her Philadelphia piano class, has been engaged to appear this season with the Philadelphia Orchestra.

* * *

Carmela Ponselle sings Dalila in two performances, on February 27 and 28, of Samson and Dalila in Miami, Fla.

* * *

Dorothy Iles, youthful coloratura soprano, appeared in White Horse Inn during the Municipal Open Air Opera season in St. Louis, Mo.

* * *

Lillian Flickinger, teacher of voice, has returned to Hollywood, Calif., after several months spent in New York.

* * *

Ethel Glenn Hier, pianist-composer, has re-opened her New York studio following a summer spent in New London, Conn.

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Bach's C minor organ passacaglia, as arranged for piano duo by Isidor Philipp, is to be presented by the Humphrey-Weidman Dancers in New York on November 27 and then on their tour.

* * *

Ladislas Szucs, European music publisher and motion picture producer, arrived in New York on the SS. Normandie on October 10. He plans to go to Hollywood.

* * *

Viktor Fuchs, teacher of singing from Vienna, has been appointed to the faculty of the Chatham Square Music School, New York.

* * *

Beatrice MacCue, contralto and teacher of singing, participated in the choir, singing Yom Kippur and Rosh Hashanah services for the fifth season in Beth Sholom Temple, Bensonhurst, N. Y.

* * *

Florence Foster Jenkins has returned to New York following recital appearances in Newport, R. I., Pittsburgh, Pa., and New England.

* * *

Mary Hopple, contralto, artist-pupil of Adelaide Gesheidt, was soloist on September 25 in a Bach cantata which WOR broadcast under the direction of Alfred Wallenstein.

* * *

Ralph Leopold, pianist, has reopened his New York studios following a summer holiday in Ohio and Massachusetts.

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Hazel Griggs, pianist, has been named chairman of Mu Phi Epsilon's committee for the 1939 New York World's Fair and the San Francisco Exposition.

* * *

Esperanza Garrigue, vocal teacher, returned from abroad this month, has reopened her New York studios.

ZLATKO

BALOKOVIĆ

Violinist

Soloist

1937-38 With

CHICAGO SYMPHONY

In Chicago—Nov. 18, 19, '37
In Milwaukee—December 6
Dr. Stock, Conducting.

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LOS ANGELES PHILHARMONIC

In Los Angeles, Jan. 20-21, '38
In Santa Barbara, Feb. 8
Dr. Klemperer, Conducting.

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CLEVELAND ORCHESTRA

In Cleveland—Feb. 24-26
Dr. Rodzinski, Conducting.

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EUROPE

SPRING TOUR

Began March 18

MUSIC FESTIVALS

Zagreb Philharmonic
Belgrade Philharmonic
Dubrovnik Festival Orchestra
Sofia Philharmonic
Istanbul Philharmonic

Fifteen Orchestra Dates
March 18 to May 24.

FALL TOUR

Budapest Philharmonic, Oct. 27
Athens Philharmonic, Nov. 17
Sofia Philharmonic, Nov. 20
Ankora Philharmonic, Nov. 25

Return Engagements
Zagreb and Belgrade

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1939

Tour Begins January 3

Boston Symphony, March 3-4
Detroit Symphony, March 18
Youngstown Symphony, April 20

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MAY JOHNSON

Personal Representative

805 Orchestra Bldg. Chicago

Michigan Centers in Growing Activity

Grand Rapids Orchestra Engages Prominent Soloists for Coming Season—Kalamazoo Also Maintains Concert Schedule

Founded in 1917 as the St. Cecilia Orchestra, the Grand Rapids (Mich.) Symphony Orchestra was reorganized in 1924 when Karl Wecker, the present conductor, was called to the podium. The ensemble of seventy men and two women have seven concerts listed for this season, the first having been on October 14. The entire series is being given in the Civic Auditorium.

KARL WECKER,
conductor of the Grand Rapids Symphony Orchestra. (Photo by Maurice C. Laclaire.)

Other programs planned by Mr. Wecker, who has Leland D. Bullard as assistant, are for November 11, December 16, January 20, February 17, March 17 and April 14. Among the features is a Christmas Carol concert. Mischa Elman, violinist, heads the list of soloists on which are Alec Templeton and Storm Bull, pianists; Julius Huehn, Metropolitan Opera baritone; and the Paulist Choristers of Chicago under the direction of Father O'Malley. Bernard Heinze is to be guest conductor. Karl Bernt is concertmaster and Hugh MacMillan manager of the ensemble.

FLINT SCHEDULES PROGRAMS

Maintained by the Flint Community Music Association, the Flint Symphony Orchestra, founded in 1922, is under the conductorship of Dr. William Wellington Norton. It presents four concerts, all free, during the season. The ensemble comprises more than ninety players.

MUSIC IN KALAMAZOO

Eighty-five musicians make up the Kalamazoo Symphony Orchestra, founded in 1921 and of which Herman Felber, Jr., is conductor. It is maintained by the Kalamazoo Symphony Society, Inc. In addition to seven regular concerts, the orchestra presents five free programs in Milham Park.

Delta Omicron Notes

Mrs. Harry Roy, former national president of Delta Omicron, is active in the Hyde Park Music Club and Cincinnati Musical and Literary Society, singing with the choral groups of each. Dora Mae Boone, pianist and accompanist, has resumed her Cincinnati activities following a motor trip with her husband throughout the Northwest. Rolene Sandy, national editor of Delta Omicron Wheel, has moved from Louisville, Ky., to Cleveland. Edward G. Mead, of Miami University, an honorary member of Delta Omicron and dean of Southern Ohio Chapter, American Guild of Organists, is in charge of a project undertaken by the chapter to create greater interest in organ music in Cincinnati. André Marchal, blind organist, gives the first of a series of recitals on October 17. Lucille Scharringhaus Meyer, national musical advisor of Delta Omicron, is chairman of the committee.

Musical Art in Alabama Served By Birmingham Civic Orchestra

Larger Program Projected for Coming Season by Ensemble with Dorsey Whittington in Baton Charge

An enlarged program of activity is planned by the Birmingham (Ala.) Civic Symphony Orchestra in its seventh season. Dorsey Whittington, its founder and director, will again conduct the ensemble of eighty-two players. Following the close of the 1937-8 schedule, a campaign was held to raise funds for the orchestra.

The regular subscription series consists of five concerts, with two additional children's matinees and several out-of-town dates in other Alabama communities. All the local events take place in Phillips Auditorium.

The main series opens on November 8, and subsequent events are as follows: December 6, orchestral concert; January 17, 1939, winners of statewide contests for piano and violin artists between the ages of eighteen and twenty-five as soloists; February 28, Maurice Marechal, cellist, soloist; April 18, appearance with the orchestra of the Birmingham Music Club Chorus (Raymond Anderson, conductor).

A feature of the series will again be the inclusion on each program of an American work. Ottokar Cadek is the associate conductor and concertmaster. The management of the orchestra is in the hands of Emma McCarthy.

In the six years since its founding, in 1932, the orchestra has played to an estimated 50,000 persons. Mr. Whittington, who was trained at the Institute of Musical Art in New York, and studied piano with Hutcheson, Edwin Hughes, Carl Friedberg and Richard Buhlig, began his musical career as a concert pianist, touring in America and Europe. He subsequently became president and director of the Birmingham Conservatory. Mr. Cadek, the associate conductor, was a pupil in violin of Kneisel and Auer, and graduated from Zurich Conservatory, appearing as solo artist in concert tours and serving as first violinist of the New York String Quartet and of the New York Chamber Music Society. He later succeeded his father, the late Joseph Cadek in the directorship of the Cadek Conservatory in Birmingham.

CHATTANOOGA GROUP REORGANIZED

The Chattanooga Symphony Orchestra was established in 1933 and reorganized four years later. The fifty-five musicians are under the direction of Arthur Plettner. Sponsored by the Junior Chamber of Commerce the ensemble offers three regular programs and one popular concert in the high school auditorium.

Dr. Erich Sorantin is conductor of the Tennessee Philharmonic Orchestra of seventy-five musicians, which merged with the former Nashville Symphony Orchestra of that city.

THE BIRMINGHAM CIVIC SYMPHONY ORCHESTRA.
(LEFT) *DR. DORSEY WHITTINGTON, conductor.*
(RIGHT) *OTTOKAR CADEK, associate conductor and concertmaster, and EMMA McCARTHY, manager.*

Webster Aitken Returning from Europe in December

Webster Aitken, pianist, following a vacation in France, gives his fifth consecutive series of November concerts in London. He appears in the London Theatre Concert Series (Sir Thomas Beecham, president), and then gives four Schubert recitals in Aeolian Hall. His first American appearance is on December 11 in Newark, N. J., on the Griffith Music Foundation series. On January 15 he is soloist with the Montreal Symphony Orchestra; 29 with the Roth String Quartet in Perth Amboy, N. J.; and again there in recital on April 12. February 25 he appears at Princeton University; 27 in Carnegie Hall, New York, with the National Orchestral Association; and on March 12 in the series at the Frick Galleries, New York. He plays Bach and Mozart concertos with a chamber orchestra (Fritz Mahler, conductor), on April 19 under the auspices of the Institute of Arts and Sciences, at the Brooklyn, N. Y., Academy of Music.

Sigma Alpha Iota Initiates Dragonette as Honorary Member

Following her appearance with the Wisconsin Symphony Orchestra at the dedication of the Washington Park Band Shell in Milwaukee, Jessica Dragonette, radio and concert soprano, was initiated an honorary member of Sigma Epsilon Chapter of Sigma Alpha Iota. Gertrude Evans, national president, Mrs. Frank Geimer, national treasurer and Mrs. C. M. Sale, national secretary, were among those present at the ceremony.

Pittsfield Festival Introduces Novelties

(Continued from page 7)

Of these new compositions, Mr. Rosenfeld, it may be gathered, liked all except those by Toch and Webern, though he found something favorable to report in the brevity of the latter, who required only eight minutes to say his say. Webern's idiom was presumably that of the twelve-tone system and Toch's vocabulary has been, as a rule, almost equally problematic to many. As it happens, the present writer has been an admirer of Toch and has found, in the limited experience available to an American concert-goer, much that was provocative and even profound in the utterances of the twelve-tone composers. It is therefore with some regret that he lets the report on the two composers rest here.*

EMINENT QUARTETS IN ENSEMBLE

There was a program devoted to music calling into use other instruments than the piano or members of the string quartet. It traversed Mozart's quintet in E flat major for piano and woodwinds; Telemann's sonata in C minor for flute and piano; André Caplet's Mask of the Red Death, for harp and string quartet; Walter Piston's three pieces for three woodwinds; Nikolai Berezowsky's suite for woodwinds, and Ravel's introduction and allegro for harp, flute, clarinet and string quartet. The performers were the Barrère Ensemble of Wind Instruments, the Coolidge String Quartet, Carlos Salzedo and Sylvia Meyer, harpists. Mr. Salzedo also did duty at short notice at the piano, substituting for Jesus Maria Sanroma, who, like the present writer, found the going from Boston impossible.

Other numbers played at the festival came from Schubert, Reger, Enesco (his octet was apparently a big success), Haydn and Bach. The festival, indeed, closed with the latter's fourth Brandenburg Concerto in G major, Hugo Kortschak leading a remarkable orchestra, the string section being made up of the celebrated quartets that had played at the festival: Berkshire, Gordon, South Mountain, Kolisch, Coolidge and Roth. The other performers at the festival included the solo quartet of St. Bartholomew's Church in New York. The performances, Mr. Rosenfeld assures, were more or less uniformly on a high plane.

*(EDITORIAL NOTE—*A member of the staff of the Musical Courier in the New York office had the opportunity to hear Ernst Toch's quintet played at the New York Public Library, after the Berkshire performance, by the Roth Quartet with the composer at the piano. This performance was offered by Mrs. Elizabeth Sprague Coolidge to those New Yorkers who were unable to attend the Pittsfield Festival.*

The New York reviewer feels that Mr. Rosenfeld did not completely appreciate Mr. Toch's composition. Though the work is too long and not all of the movements uniformly brilliant in composition, since they embody too many musical clichés, nevertheless there is a melodic charm about the entire composition; an extraordinarily well-wrought development in the whole work; and a keen sense of contrapuntal weaving that makes the opus a definite contribution to chamber music literature.)

RE-ENGAGED ON COAST

ROSA PONSELLE,
Metropolitan Opera soprano, opened her fall tour on October 7 with a concert in Long Beach, Calif. She was immediately re-engaged for another appearance on her next Western tour.

Senderowna Engaged for San Carlo Opera Tour

Lyuba Senderowna, contralto, who appeared in several important roles with the San Carlo Opera Company during its New York engagement at the Center Theater, has been engaged by Fortune Gallo, impresario, for the entire coast-to-coast tour of the ensemble. Her concert engagements open with an appearance in Pittsburgh on November 22 in a concert version of Samson and Dalila, in which she sings the latter role.

Milton Kaye to Play Powell Score with Federal Symphony Orchestra

As a tribute to John Powell, Milton Kaye, pianist, will play the Negro Rhapsody of this American composer on October 30 with Chalmers Clifton conducting the Federal Symphony Orchestra in New York. Mr. Kaye played the work during the summer with the Philharmonic-Symphony Society at the Lewisohn Stadium. He is to be soloist twice in the Beethoven series presented by the Federal Orchestra in December under Mr. Clifton. Mr. Kaye accompanied Bernard Kundell, violinist, in a Town Hall, New York, recital on October 8, and plays for Michael Rosenker, violinist, there on October 21 and for Mischa Violin, violinist, in Carnegie Hall on October 24.

Robeson in Glasgow Spanish Benefit

GLASGOW.—Paul Robeson gave a benefit concert at the City Hall, proceeds of the brilliant event being used to send a food ship to Spain for women and children refugees.

Dr. Erik Chisholm, erudite Scottish composer, has had his first piano concerto and symphony accepted for performance by the BBC Orchestra. Sir Adrian Boult is now rehearsing the compositions. W. S.

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DARCY showed ample proof of his gift in the rendition of an exacting work.—*Los Angeles Times*

DARCY delivered an appealing rendition of Lincoln's famous speech.—*Hollywood Citizen News*

DARCY'S chanting of the Gettysburg address was one of the production's highlights.—*Los Angeles Evening News*

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Adelaide Audiences Enjoy Radio-Sponsored Concerts

Artists in Personal Appearance Tours Include Dino Borgioli, Alexander Kipnis and Lauri Kennedy—Georg Szell Conducts

ADELAIDE.—Australia now draws level with the rest of the world in welcoming to its platforms some of the leading artists of our time. There is no questioning the gratitude of the nation to the Australian Broadcasting Commission for the concerts we now enjoy.

The first celebrity concert under ABC direction featured Lauri Kennedy in Boccherini's concerto in B. The cellist's virtuosity and artistry won many recalls. The program continued with fine work by the orchestra in the Fidelio Overture of Beethoven, Carnival à Paris (Svendsen), Italian Symphony (Mendelssohn) and Les Preludes (Liszt). William Cade conducted ably.

BORGIOLI SINGS

From Dino Borgioli's first recital it was clear that his reputation was founded on real musicianship and a finely tempered voice of real vocal beauty. As solo pianist and accompanist, Marshall Sumner established high competence.

With the Symphony Orchestra accompanying, Borgioli had his second appearance in the Celebrity Series, and offered much enjoyment with three arias from Don Giovanni and L'Elisir d'amore, also several encores. Percy Code conducted the orchestra in Beethoven's Prometheus Overture, a Schumann symphony, Elgar's Wand of Youth, and Delius' Walk to Paradise Garden. The orchestra, in fine form, stirred the audience to sustained applause.

KIPNIS CONQUERS

Alexander Kipnis, also under ABC direction, drew large houses at Town Hall. Euphonious tone, impeccable technic and rare art were strikingly apparent. The evening's close was the singing of Schumann's Dichterliebe. Kipnis, displaying the same qualities, scored another triumph at his second recital. Raymond Lambert's skill in the accompaniments, as well as in his solos, was a factor in the appeal of the occasion.

SZELL ON TOUR

Georg Szell in Australia as guest conductor for ABC toured the cities with the Adelaide Symphony Orchestra. Szell's interpretations have telling effect, and he impressed profoundly. The soloist, saxophonist Sigurd Raschur (whom the ABC invited from Denmark), played a new work, Lars Erik-Larsson's concerto, which intrigued by its modernism and freshness. Raschur received enthusiastically, gave two Danish folk songs as encores.

Another packed house greeted Szell on his second appearance. On this occasion he gave a Schumann symphony, Cyril Jenkins' Welsh Suite, overture to Flying Dutchman, and Grieg's piano concerto, soloed by Raymond Lambert with spirit and poesy. Already a favorite here he again garnered acclaim.

PROMISING PIANISM

A remarkably gifted child gave her first Town Hall recital this season. Allison Nelson, ten-year-old pianist (who has already been awarded numerous prizes and scholarships at the Conservatorium), drew a sold-out house to hear her play Bach preludes and fugues; Beethoven's Pathétique Sonata, Chopin's Grande Valse Brillante, Debussy, Ibert, Poulenc, Liszt, Pick-Mangiagalli. With masses of waist-length golden hair, she might have been Alice in Wonderland herself. The rippling technic and sensitive tone of the prodigy were effortlessly displayed and resulted in some encores. The assisting vocalist, Alfredo Luizzi was accompanied by the girl's sole teacher, Jessica Dix.

VARIED MUSIC-MAKING

The ABC presented Lauri Kennedy as one of its six "celebrity" artists this season. He was warmly welcomed together with his pianist wife, who joined him in some examples of fine ensemble art.

The Salon Musicales have been attracting large numbers. A scientist from the university, Sir Stanton Hicks gave a talk, Sound and Fury, in an historical survey of music; vocalists and pianists also appeared on this occasion. At another of these Salon Musicales there has been celebrated A Night of Scandinavian Music. Sibelius, Grieg, Palmgren and moderns were presented by Adelaide musicians.

Meanwhile the musical youth of our city have conducted the monthly *soirées* of the Corinthian Club, which attracts about 900 young members to its concerts. Already the club has established a musical scholarship and is now providing another.

The Adelaide Orpheus Society gave a concert when works of Bantock, Davey, Cowen, Elgar, Jenkins, Warlock were sung.

At the Conservatorium there have been student concerts in the Elder Hall, with piano, violin, cello and vocal works orchestrally accompanied.

CYNTHIA HENDRICKSON.

Keutzer Sings with Orchestra

Clyde Keutzer, tenor, was soloist recently with the Nassau-Suffolk Little Symphony Orchestra (Christos Vrionides, conductor) at Babylon, N. Y.

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of the internationally-known piano duo, will conduct classes for students, professional or amateur, in the two-piano literature. Study of Bach's "Art of the Fugue" in the two-piano arrangement by Erich Schwebsch which Heinz and Robert Scholz have performed widely in Europe and America, will be included.

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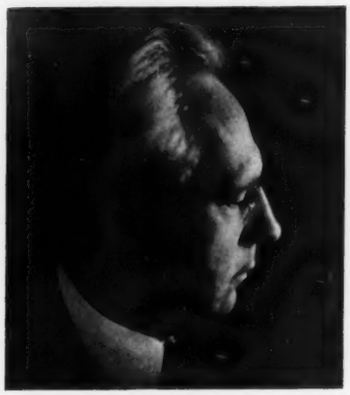

HUGO KORTSCHAK, among those conducting the New Haven Symphony and Civic Orchestra. (Photo by Clara E. Sipprell.)

Connecticut Supports Three Ensembles

Trio of Symphonic Bodies, in New Haven, Hartford and Bridgeport, Dispense Orchestral Fare for State's Citizens

Three major orchestras are active in Connecticut, the oldest being the New Haven Symphony Orchestra which was founded in 1893. The New Haven Civic Orchestra, established in 1929, was merged with this ensemble in 1936 and the present orchestra of ninety players is known as the New Haven Symphony and Civic Orchestra. Conductors who have presided are David Stanley Smith, Hugo Kortschak, Richard Donovan and Harry Berman. In addition to a summer program, the orchestra's schedule usually provides eight Monday night concerts and three Saturday afternoon programs for young people.

The Hartford Symphony Orchestra, of eighty-five to ninety musicians, was established in 1934. Conductors have been Jacques Gordon, Joseph Littau, Moshe Paranov, Paul Vellucci and Leon Barzin, the latter appointed conductor for this season. Although it is partly aided by Federal funds, it is sponsored to a large extent by the Symphony Society of Connecticut. Eight Tuesday evening programs, and four on Sunday nights in addition to eight concerts for young people and six for children comprise its usual schedule. Summer concerts in Bushnell Park are also given.

The Bridgeport Symphony Orchestra of eighty-four musicians is under the direction of Frank Foti and presents about a dozen concerts each season.

Atlanta Philharmonic Society Important Influence in South

Maintains Orchestra and Sponsors Other Musical Series in Georgia City—Affiliated Choral Group to Appear with Ensemble

The Atlanta Philharmonic Society, now in its seventh season, with William Arnaud as its president, and C. S. Crofoot, vice-president, will offer this year a minimum of five, and possibly six concerts. Of these, three will be given by the Philharmonic Orchestra, of which George Fr. Lindner is conductor; two will be by the Philharmonic Singers (John Hoffman, director), and the final concert combines both organizations of the Georgia city.

PLANS FOR SEASON

The opening concert is scheduled for November 15, with the possibility that an Atlanta soloist will perform Saint-Saëns' second piano concerto. Tentative orchestral fare for this event includes the first symphony of Beethoven, a suite for strings by Elgar, the *andante* from Tschaikowsky's fifth symphony and the Dance of the Hours from La Gioconda of Ponchielli.

The second program, on February 7, is expected to include the Franck symphony, Sibelius' Finlandia and Deems Taylor's suite from Casanova. A singer will probably be chosen as soloist.

The program of the Philharmonic Singers includes at least two major works, one to be heard at each of its two concerts; and shorter numbers for the combined program.

SPONSORS OTHER MUSICAL EVENTS

Three other important musical activities are sponsored by the Philharmonic Society. It joins with the Atlanta Music Club in presenting the "All Star" Series of concerts under the management of Mrs. Marvin McDonald. (Seven events are scheduled this year, and the capacity of the auditorium, about 5,000, is already practically filled.) It also promotes the "Maddy Concerts," under the patronage of Dr. Joseph E. Maddy of the University of Michigan and Interlochen, Mich., Summer Music Camp, where music students of high school age are given the opportunity of performing in ensembles under capable tutelage.

EIGHT YEARS OF ACTIVITY

The Philharmonic Society, founded in 1930 (Victor Kriegshaber was then its president), in its orchestra has a personnel of sixty players. The society operates upon a carefully planned budget, as it has neither a subscription list nor wealthy supporters. It maintains the only organization of symphonic proportions in Atlanta, and its opportunity to contribute to the city's cultural background is therefore important.

Providence Symphony Orchestra Plans Ballet and Choral Lists

Rhode Island Ensemble, Under Wassili Leps, Again to Offer Regular Subscription Series and Children's Concerts

The Providence (R. I.) Symphony Orchestra plans three concerts for this, its seventh season. Dr. Wassili Leps, conductor at the inauguration of the ensemble, again is to preside.

Three concerts are contemplated, the opening being set for November 21. The Hans Wiener Ballet of Boston will participate at the initiation of the new season by presenting Walter Piston's ballet, The Incredible Flutist, with the orchestra.

Putnam Aldrich, harpsichordist, is the soloist for the third program to be offered on March 28. Although no soloist has been selected for the second concert on February 21, an outstanding choral work may be presented with the Providence Symphony Chorus, which Dr. Leps founded and conducts. The organization numbers 125 voices.

Last season the orchestra instituted a series of concerts for young people, and this will be continued. Announcement of the dates and soloists is not expected to be made until about the beginning of the New Year, shortly before the opening of this series. Both the Young People's Concerts and the regular series again will be held in the Metropolitan Theatre.

The orchestra, founded in 1928 by a group of Providence residents headed by William L. Sweet, was incorporated the same year. Hugh F. MacColl is president with Mrs. Daniel Beckwith as honorary president. Raymond G. Williams, secretary-treasurer, directs the business affairs of the ensemble.

THE PROVIDENCE ORCHESTRA and DR. WASSILI LEPS, conductor.

JACQUES GERSHKOVITCH, conductor of the Portland, Ore., Junior Symphony Orchestra. (Photo by Boychuk.)

Portland, Ore., Boasts Active Younger Group

Junior Symphony Orchestra Carries On During Interim While Regular Symphonic Forces Look to Reorganization

Though temporarily inactive because of withdrawal of support by its sponsoring association, the Portland Symphony Orchestra is the oldest in that Oregon city, having been founded in 1911. Maintained until the end of last season by the Symphony Society of Portland, it functioned for many years under the baton of Willem van Hoogstraten and gave regular series of programs, including several concerts for children.

Now in the process of reorganization, it has tentative plans which call for some assistance this year from the Federal Music Project, Dr. Nikolai Sokoloff having visited the city in the spring to discuss plans with the local society.

The plan did not affect the summer schedule, however, for several concerts under eminent leaders were offered as usual in the Multnomah Civic Stadium.

A novel educational work has been done by the Portland Junior Symphony Orchestra since its founding in 1924. This group of ninety boys and girls between the ages of ten and twenty-one presents local soloists within the same age limits. Jacques Gershkovitch, the conductor, maintains the policy of playing at least one American work on each program. The large seating capacity of the Municipal Auditorium (3,400) gives wide scope to the schedule, which includes three regular concerts and the same number of special young people's events each season. The Portland Junior Symphony Orchestra Association's executive secretary is Ruth I. Wilson.

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BISHOP

American Pianist

Photo by Josephine Rossi

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Steinway Piano

N.Y. Women's Symphony Orchestra

(Continued from page 15)

Academy of Music with Julius Prüwer and Siegfried Ochs. In 1928 she became a coach at the Bayreuth Festival and two years later made her debut directing the Berlin Philharmonic Orchestra. Returning to her native California, she conducted in the Hollywood Bowl but the following year returned to Hamburg to conduct the orchestra. Subsequently she led in Detroit, Buffalo and summer concerts in Washington, D. C. Last summer she conducted the New York Philharmonic-Symphony Society at the Lewisohn Stadium, the first woman to occupy its podium.

Dr. Brico has presented eclectic programs and given hearings to American compositions. Although determined to have an all-women's orchestra, she has not hesitated to augment it with men on occasion.

Richard Copley is manager of the New York Women's Symphony Orchestra, maintained by the New York Women's Symphony Orchestra, Inc., with Mrs. J. T. Johnson Mali as president; Mrs. August Zinsser and Mrs. Dorothy Henn, vice-presidents; Mrs. Walter W. Naumburg, secretary; and Ruth H. Reynolds, personal representative.

Amparo and Jose Iturbi Have Active Concert Schedule

Making her first recording in this country, Amparo Iturbi and her brother Jose, pianist-conductor, have completed the transcription of his two-piano arrangement of Gershwin's Rhapsody in Blue, Saint-Saëns' Caprice Arabe and Infante's Ritmo. Miss Iturbi is soloist on October 18 with the Harrisburg Symphony Orchestra; 26 appears at Lawrence Conservatory, Appleton, Wis.; 27 for the Thursday Morning Musical Club, Minneapolis; November 10 with the Youngstown Symphony Orchestra; and 20 on the Community Concert Course at Taunton, Mass. On December 9 she is soloist under Jose's direction with the Rochester Philharmonic Orchestra at Scranton, Pa.; 13, appears with her brother at Yale University. Later she is heard in Philadelphia, Boston, Grand Rapids, Milwaukee, Duluth and Indianapolis.

Jose, as guest conductor, opened the season of the Cincinnati Symphony Orchestra on October 14. He takes the orchestra to Columbus, O., on October 24 and at the October 21 and 22 pair of concerts is soloist as well as conductor. His final pair takes place October 28 and 29, after which he goes to his own ensemble, the Rochester Philharmonic Orchestra. He has been engaged to conduct the Ford Hour broadcasts from October 9 through December 11. On November 18 he plays in Niagara Falls and 22 in Ann Arbor, Mich., and is soloist on November 24 and 25 with the New York Philharmonic-Symphony Society under John Barbirolli's baton.

Pons Launches Birmingham Series

BERMINGHAM, ALA. — The Birmingham Music Club opened its season of artist concerts gloriously with a brilliant concert by Lily Pons, accompanied by Frank La Forge, in Phillips Auditorium, where every available seat was taken. Mr. La Forge was received with almost as much enthusiasm as was Miss Pons, and his solos were heartily applauded. The Music Club has arranged a splendid course for this season, with Mrs. George Houston Davis as president.

The Birmingham Music Teachers Association inaugurated its season with a largely attended meeting at the Molton Hotel, when Alice Graham was guest speaker, giving highlights in the history of the association. Officers this year are: Mrs. George H. Randall, president; Harrell Biard, vice-president; Rosalie Postelle Ruffin, recording secretary; Mrs. Guy Allen, corresponding secretary; Berte Rogers, treasurer; and Mrs. J. Ward Nelson, program chairman. An interesting program has been outlined for the winter. A. G.

Budapest Quartet Begins Eighth American Itinerary

The Budapest String Quartet started its eighth American tour giving the first of nine recitals in New York on October 12 to be followed by five programs in Baltimore, a Mozart series of four in New York and five Town Hall offerings; two programs for the Friends of Music; three appearances at the Congressional Library in Washington; and other concerts in South Hadley, Mass., Brooklyn, N. Y., Greenwich, Conn., Scarsdale, N. Y., Montclair, N. J., and Hudson, N. Y.

Bequest of Dr. Daniel E. Martell to Aid in Support of Music

Under the will of Dr. Daniel E. Martell, filed for probate in New York City, his residuary estate valued at more than $400,000 is bequeathed to establish a fund the income of which is to be devoted to "the furtherance of the art of music" in New York. Dr. Martell, who died on September 26, mentioned especially the Society of Friends of Music, Inc., and the American Orchestral Society. "Worthy students" are also to be aided under the bequest.

TO STAGE MOZART OPERA

EMMA ZADOR

has reopened her classes at the Music School of the Henry Street Settlement, New York. She plans to present students in the entire opera, The Marriage of Figaro, excerpts from the third act of which were given last season. (Photo by Josephine Rossi.)

Melchior Begins Season with Recital and Radio Appearances

Mr. and Mrs. Lauritz Melchior arrived in New York on October 6 on the SS. Europa. The Metropolitan Opera tenor started his new American season by appearing on a radio program on October 8 and then left for Winnipeg, Can., where he sang on October 10. Next month he rejoins the Metropolitan Opera.

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RADIO HIGHLIGHTS

Dialed by H. A. S.

The rumblings at the Thirty-ninth Street (New York) temple of art, clarified and made official by the return of the itinerant **Edward Johnson,** were immediately followed by the return to the air of the annual Metropolitan Opera Auditions. The weighty announcement was made on October 3, and six days later **Margaret Carlisle,** soprano, **Mack Harrel,** baritone, and **Anna Malensant,** mezzo-soprano, made their bid to join **Anna Kaskas, John Carter, Leonard Warren** and **Arthur Carron** on the sacred boards. As usual, **Wilfred Pelletier** conducted and was in charge.

While others seek, one who has been there returned to the American airways. **Beniamino Gigli,** shortly after his arrival on these shores, appeared on Mr. **Ford's** Sabbath contributions over CBS in four arias. The **Gigli** voice seemed lacking in its usual luciousness although still fresh, vibrant and flexible. **Eugene Ormandy** was the guest conductor in his accustomed refined fashion.

The Philharmonic Orchestra is to be back on Sabbath afternoons over CBS, while NBC announces a return of the Friends of Music programs, starting on October 23 and running until next February. The plans call for the broadcasting of sixteen late Sabbath afternoon chamber music programs.

Effective tomorrow, the Radio City Music Hall, reputed to be the longest sustained series of its kind, changes its Sunday schedule by appearing at noon (EST) instead of one-half hour later. **Erno Rapee** continues in charge.

If Simon Snooper reads this, his store molars may gnash in envy, but **Moriz Rosenthal,** celebrating fifty years as an American concert pianist, let out a secret on the If I Had a Chance offering of October 7. He revealed that he is, and has been, a student of boxing and jiu-jitsu, his interest going back to the days at the University of Vienna when he was studying medicine.

R. Nathaniel Dett's American Sampler, last of the works ordered in the Columbia Composers Commission Series, had its premiere under **Howard Barlow** on October 2 and proved a work of craftsmanship. Previously a suite by **Charles Jones** had been heard, a brief item written with radio in mind.

Radio emigrés recently have included **Richard Crooks,** who renewed his Firestone (and fireside) acquaintance on October 3 under **Alfred Wallenstein's** baton. **Lotte Lehmann** and **Bidu Sayao,** Metropolitan associates, made guest appearances, the former on the Magic Key of NBC and the latter with the Ford Symphony on CBS. **Jose Iturbi** conducted the latter and **Dr. Frank Black** the former.

From WGY recently came the voice of **Albert Edmund Brown,** baritone, with Mrs. Brown at the piano, in a Lieder list. **Margaret Daum,** soprano, and **Fritz Lechner,** baritone, presented an all-Brahms program over CBS.

Horace Britt was guest of **Leon Rothier** over WQXR and **Nina Quartin,** coloratura soprano, offered a program there. **Hugo Kortschak** paid a visit to appear in **Eddy Brown's** Stradivarius Series. Also heard at this station were **Josef Wagner** in the first of a series of recitals and **Lucielle Browning,** Metropolitan Opera mezzo-soprano with Mr. **Rothier.**

The second program of the Society of Ancient Instruments was on the NBC waves on October 9, but once more in the early morning.

Vicente Gomez has prepared an album of recordings of programs presented during recent NBC Sunday evening broadcasts.

And that's all the news at the moment of going to press.

Curtis Quartet Playing Beethoven Cycle in New Jersey

The Curtis String Quartet opens its series of the entire Beethoven cycle of string quartets, given for the first time in Northern Jersey, on October 21 under the auspices of the Griffith Music Foundation. Five Friday evening programs are to be offered by Jascha Brodsky and Charles Jaffe, violins; Max Aranoff, viola; and Orlando Cole, cello.

New York Federation of Music Clubs to Discuss World's Fair Plans

Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs, on October 29 will be greeted by Mrs. Edmund H. Cahill, president of the New York Federation, at the Hotel Great Northern, when she participates in a discussion of the program for the 1939 New York World's Fair led by Oscar Thompson, assistant to Olin Downes, musical director of the Fair. The local federation is cooperating with the Virginia Federation and the Virginia Society in New York in honoring Mrs. Ober and John Powell, American composer-pianist, on the evening prior to his Carnegie Hall recital of November 1.

Bogumil Sykora Honored in Mexican Tour

Bogumil Sykora, Russian cellist, has completed a tour of Mexico, under governmental auspices, during which he gave eleven recitals. He appeared in Mexico City, Guadalajara and Monterey. In the capital he played Manuel Ponce's sonata for piano and cello with the composer at the piano and also appeared with Carlos del Castille, Mexican pianist. In Mexico City he was heard also with the orchestra of the university, sponsored by the government and directed by Jose Vasquez and Rocabruna. In Guadalajara he conducted the orchestra and was presented with a Shield of the Order of the Tiger.

Philadelphia Orchestra

(*Continued from page 12*)

semble. About ten concerts are given annually, educational programs taking place also in Philadelphia and its environs. Both visiting and local soloists are included in the programs. E. Laura Hannum is the president.

The Germantown Orchestra, conducted by N. Lindsay Norden, was established in 1936. It is a group of fifty non-professional players, whose object is to become acquainted with symphonic literature and traditions. Three public concerts are given each year in the Germantown High School auditorium. It is sponsored by the Germantown Orchestra Association, the officers of which are: Samuel B. Scott, president; T. Henry Walnut, treasurer, and Mrs. Walter Lee Sheppard, secretary.

Molyneaux New Vice-President of Carnegie Hall

Eugene D. Molyneaux, for the past five years real estate manager, has been appointed vice-president of Carnegie Hall, New York. Robert E. Simon, Jr., is president.

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Montreal Throngs to Popular Events

Closing List of Les Concerts Symphoniques Summer Series and First Young People's Program of Autumn Conducted by Pelletier

MONTREAL, CAN.—The final concert of the popular summer series sponsored by Les Concerts Symphoniques took place at the Forum on September 9, drawing the largest attendance ever seen here at any musical event with 7,000 present The program, carefully chosen and directed by Wilfred Pelletier, was on a higher standard than all those given during the outdoor season. The interest of music lovers was held by the performance of Brahms' variations on a theme of Haydn, played in skillful style. The Bacchanale from Saint-Saëns' Samson and Delilah was splendidly done and the overture to Wagner's Rienzi made a fine opening to the concert. Büsser's Hercules in the Garden of the Hesperides, a pleasant symphonic poem, Lalo's Norwegian Rhapsody and Smetana's effective Moldau concluded the list. The audience gave Pelletier and his musicians a rousing reception and the conductor responded with several encores. These were the prelude to Act III of Verdi's La Traviata, delivered with deep feeling, and an excerpt from Mascagni's William Ratcliff. In playing Suppe's Poet and Peasant overture, the conductor told the audience that this was the work in which he made his debut as an orchestra player.

YOUNG PEOPLE'S CONCERT INTRODUCES YOUTHFUL SOPRANO

The first Young People's concert of the regular season was held on October 1, at the Plateau Auditorium, which was packed to the doors. These special events are Pelletier's innovation and he has come here to take charge of each since they started a few years ago. His witty explanations and elucidations are full of musical wisdom and helpful instruction. The program was composed of the first movement from Haydn's La Poule Symphony, Gluck's Alceste Overture, Mozart's Figaro Overture and Schubert's Unfinished Symphony.

The surprise of the day was a remmarkable performance of the Bell Song from Lakmé by Albine Delcourt, sixteen-year-old local soprano. The young singer was warmly applauded for her efforts. In spite of a certain immaturity, the voice has precision and quality. This concert was partly broadcast over a Canadian network.

DON COSSACK CHORUS HEARD

The Don Cossacks presented a splendid program at the Monument National on October 2 and scored another triumph. A capacity audience greeted the Russian singers with an enthusiasm that seems to increase every year. Under the resourceful and dynamic guidance of Serge Jaroff, they offered their songs in three traditional classes, church songs, folk songs and soldiers' songs. Their program was a typical one including several favorite numbers which never fail to please.

CARMEN PERFORMED

The French Operatic Society under the direction of Victor Brault offered a good performance of Carmen at the Victoria Hall on September 16, drawing a large audience. The principal parts were sung efficiently by Cedia Brault, Gabrielle Parrot, Pierre Vidor and Albert Messier.

J. H. G.

Mafalda Favero Makes Her American Debut with San Francisco Opera

Mafalda Favero, La Scalo soprano, who arrived in the United States on September 29, made her American debut on October 10 in Don Giovanni with the San Francisco Opera Company. A lyric artist, she has sung at the Royal Opera in Rome, Covent Garden and The Colon in Buenos Aires. She is to appear on December 1 and 2 with the Detroit Symphony Orchestra. The Metropolitan Musical Bureau, Inc., is arranging her tour.

Pasquier Trio to Tour Europe and United States

The Pasquier Trio opens its season with six concerts in England, starting tonight (October 15), and then is to be heard in two programs in Belgium, twelve in Holland, fifteen in Germany and nine in France as well as making numerous radio appearances. A four months' coast-to-coast tour of the United States follows before the trio visits the Dutch Indies and then returns to Paris in June. A four months' tour of Australia is scheduled for later in the season.

New York Federation of Music Clubs to Choose Soprano for World's Fair

A competition to select a soprano, between the ages of sixteen and twenty-one, to participate as soloist under its auspices at the 1939 New York World's Fair, has been announced by the New York Federation of Music Clubs (Mrs. Edmund H. Cahill, president). A statewide contest is to be held. Registration should be made at the federation's headquarters, the Great Northern Hotel, New York City.

Melton to Sing in Chicago Opera and on Concert Tour

Following his debut with the Chicago Opera Company's presentation of Madam Butterfly on November 5, James Melton, tenor, is to appear there in La Traviata. His tour of forty cities starting next month has been booked by the Metropolitan Musical Bureau.

Studio Club Musical Programs

Camille Plasschaert-Gruppe, violinist, and Esther Elman, pianist, open the series of musical programs at the Studio Club, New York, on October 21. Others to be heard this month are Elizabeth Gutman in a costume recital assisted by Alderson Mowbray, pianist, and Georgette Nyriele, soprano.

Second Fuleihan Piano Concerto for N. Y. Philharmonic Orchestra

Anis Fuleihan's second piano concerto is to have its premiere on December 10 by the New York Philharmonic-Symphony Society with Eugene List as soloist. The work, to be played also the following day, is for full orchestra and piano.

GERTRUDE BORZI

Coloratura Soprano

IN PRAGUE

Gertrude Borzi, who received her vocal training from the well-known Giannini-Gregory, pedagogue and voice specialist, (sister of the famous soprano), delighted an unexpectedly large audience in the City Library Hall with a genuine Italian coloratura voice. Her well-trained voice, which was doubly astonishing considering her small figure, inspired deep appreciation, and warm applause thanked the singer.—*Bohemia*, May 24, 1938.

One is not a bit surprised when from the mouth of this slender-limbed, graceful girl, with her large dark eyes, her superior manner of expressing her moods, and the vivid mimics of the central European, one hears a voice so soft, yet so flexible and well-trained, corresponding so entirely with her personality. Gertrude Borzi sang arias, songs, canzonettas in Italian, always with a happy mixture of "esprit" and absolute control. As a representative of a genuine, vivid Bel Canto, the songs which she presented in the City Library Hall in Prague, meant to her new adventures in the service of beauty, euphony, intonation, and the joys and serenities of life.—*Die Zeit*, May 25, 1938.

Gertrude Borzi has a light and resonant, typically coloratura voice. She is very exact in her vocal technique and had her work very well prepared also from the musical standpoint. She chose for her ringing, bell-like voice, which was heard to good advantage in the Hall of the Civic Library, a very appropriately arranged program which she sang in very good Italian, and with altogether good intonation, which seldom happens in the case of coloratura sopranos. She did not forget dynamic expression, as far as technical difficulties allow it.—*Narodni Noviny*, May 26, 1938.

Gertrude Borzi is a decided coloratura soprano, light and fragile in tone, flexible in vocal technique. She sang herself into Rosina's aria from "The Barber of Seville," which was a remarkably rounded out, colorfully brilliant piece of work.—*Narodni Politika*, May 24, 1938.

She has a voice of very pleasant quality, especially in the mezza voce; her tone is very supple and flexible and created for coloratura singing. Her program consisted mostly of Italian and Spanish songs which gave her a chance to display the sweet, melodious quality of her voice. Her success with the public was thus certain.—*Lidove Noviny*, May 26, 1938.

The light, pleasant and clear coloratura soprano voice of Gertrude Borzi fulfills the chief requirements of florid song. The singer's advanced vocal culture enabled her to conquer all the dangerous rocks through which a coloratura must sail, whether it be a bell-like trill, an agility passage, or the certainty of placing a very distant interval. Other unquestionable assets which gained the attention and applause of Miss Borzi's audience, are the width of her range and its height—Mozart's "Alleluja."—*Narodni Listy*, May 26, 1938.

It is a long time since we have heard as good and as perfectly controlled a coloratura voice as that of the young American, Miss Borzi, in Monday's concert. The whole evening the sweetest of the Romance languages, especially Italian, of course, sounded into the audience. Thus, for instance, Marchesi's song "La Folletta" had to be repeated.—*Prawo Lidu*, May 26, 1938.

The coloratura soprano of the singer, as is usual in this type of voices, stands out in quality rather than in quantity of sound; is very pleasant and capable of dynamic shading and those technical delicacies which are the singer's alphabet. The quality of her work was from the expressive standpoint tastefully and classically disciplined. The audience accepted the program with gusto and applauded generously.—*Venkov*, May 25, 1938.

Suite 706, 119 West 57th Street, New York, N. Y.

New York Philharmonic-Symphony Orchestra

(Continued from page 9)

For the last sixteen seasons Arthur Judson has been the manager. Bruno Zirato, former secretary to Maestro Toscanini, is his assistant.

OTHER MANHATTAN ENSEMBLES

The National Broadcasting Company Symphony Orchestra was added to New York's major ensembles last season when Arturo Toscanini was brought to this country to conduct it. In addition to a series of broadcasting programs, the ensemble was also heard at Carnegie Hall and a tour is to be made this year as well. The ninety-two musicians also served under the batons of Artur Rodzinski, Pierre Monteux, Carlos Chavez, Howard Hanson, Bernardino Molinari and Sir Adrian Boult.

The New Friends of Music, having sponsored a chamber orchestra in Town Hall programs last year, adds a series of six late Sunday afternoon concerts in Carnegie Hall. I. A. Hirschmann is founder-president of the New Friends, the orchestra of thirty-six musicians being under the baton of Fritz Stiedry. Haydn and Bach symphonies and concertos are to be offered in Carnegie Hall starting on February 26. In the sixteen Town Hall programs, Bach, Beethoven and Haydn works are to be heard, the soloists being Emanuel Feuermann, cellist; Erica Morini, violinist; Ernst Victor Wolff, harpsichordist and pianist; Myra Hess, pianist; Gertrude Pitzinger, mezzo-soprano; Yella Pessl, harpsichordist; Alexander Kipnis, bass; Rene Le Roy, flutist; Rudolf Serkin, pianist; the Budapest, Gordon, Pro Arte, Kolisch and Stradivarius quartets and other soloists. This series opens on October 23.

Roman Totenberg has been named concertmaster of the orchestra, with Erich

ROMAN TOTENBERG,
concertmaster of the New Friends of Music Chamber Orchestra of New York.

Simon engaged as assistant to Mr. Stiedry. Mr. Totenberg, a native of Poland, has been heard extensively in this country and abroad as a soloist. He is to play as soloist on October 23 and 31 in the first, third and fifth Brandenburg concertos. Mr. Simon, a clarinetist as well as conductor, has played with orchestras in Vienna and Moscow.

Duluth Matinee Musicales Open Series

DULUTH, MINN.—In addition to an enlarged orchestral program of the Duluth Symphony Orchestra, advance bookings for the Matinee Musicales indicate increased musical activities for this city this season. The opening Musicale recital was given on October 11 with Helen Van Loon, New York soprano, making her local debut. She has been studying in New York for several seasons.

Frederick Jagel, Metropolitan Opera tenor, was scheduled for the October 15 program. Yet to be heard are Lilian Knowles, contralto, the Roth Quartet and Amparo Iturbi, pianist. J.T.W.

Haubiel Active as Composer and Teacher

Charles Haubiel, American composer, is conducting classes in counterpoint, harmony, composition and musical history for the sixteenth year at New York University. During the summer he attended European festivals, including the premiere of Strauss' Friedenstag. A program of his works is being presented on October 26 at the Carnegie Hall, New York, Chamber Music Hall by the Composers Forum Laboratory.

Dramatic and Musical Assembly Program

Mrs. Edgar Stillman-Kelley, representing the National and State Federation of Music Clubs for the 1939 New York World's Fair, discussed the musical program for the exhibition before the Dramatic and Musical Assembly on September 30. She was introduced by Mme. Marione-Singer, founder-president. Mrs. Edmund H. Cahill, new president of the State Federation and Grace Towne, chairman, were introduced. Artists presented were Rosemary Cameron, soprano; Helen Berlin, violinist; Florence Frantz, pianist; Anna Drittel, cellist; and Arthur Van Haelst, baritone. F. W. R.

New Jersey Artists' Contest Sponsored by Griffith Foundation

Syllabi and full details for those desiring to enter the New Jersey Artists' Contest, sponsored by the Griffith Music Foundation are available and may be obtained from Mrs. Parker O. Griffith, president, at 605 Broad Street, Newark, N. J. Auditions are to be conducted in violin, piano and cello, the voice competitions being postponed this season. Winners in each of the three divisions will receive $100 and a concert appearance in Griffith Auditorium. Second award is $50. Contestants must be residents of New Jersey and not over twenty-six years of age. Mrs. J. Irving Fort is chairman of the piano division, Russell B. Kingman of the cello group and Dr. Eugene V. Parsonnet of the violin section.

Metropolitan Opera Guild Members Hear Season's Plans

Mrs. August Belmont, chairman, presided at the opening session for the new season of the Metropolitan Opera Guild on October 11 at the Hotel Pierre, New York. Edward Johnson, general manager of the company, discussed the new artists, novelties and new ballet for the forthcoming season and Olga Samaroff Stokowski told of the Layman's Opera Course she is to conduct with Joseph Battista at the piano. John Carter, tenor of the Metropolitan, sang.

Edward Bredshall
Pianist

Soloist with Detroit Symphony Orchestra featuring first Detroit performance of Prokofieff's Concerto No. 3. March 4, 1939.
Soloist with Detroit Civic Symphony in Liszt's Totentanz. Dec. 20, 1938
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"Remarkable technique—admirable poise—crisp phrasing—made full use of the peculiar possibilities and beauties of the harp—subtle and interesting changes in tone color."—*Providence (R. I.) Journal.*

"HARPIST SHARES INITIAL HONORS WITH BARRÉRE IN CONCERT."—RIPE COLOR, ARTISTIC PERFORMANCE."—*(Headline) Chautauqua (N. Y.) Daily*

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Oslo	"	11
Stockholm	"	17
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Prague	"	24
Munich	"	27
Vienna	November	3
Budapest	"	8
London	"	12

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Mr. Raymond made an excellent impression and the musical taste disclosed in his choice of compositions was commendable.—*Philadelphia Eve. Bulletin*

Mr. Raymond has an excellent voice . . . —*Philadelphia Eve. Public Ledger*

A voice of pleasing quality, especially in the middle and lower registers where a fullness of resonance produces a timbre similar to a baritone.—*Ithaca (N. Y.) Journal*

Mr. Raymond's beautiful tenor voice was heard to advantage in his program of songs which covered a wide and varied field.—*Scranton Times*

•

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Difficulties in Early Musical Career Overcome by Versatile American Pianist

Frank Bishop Describes Experiences of His Tours in Europe and United States—Likes Speedy Trains and Planes as Well as Presto Keyboard Passages

When Frank Bishop, young American pianist, was sought for an interview by a representative of the Musical Courier, he was found practising assiduously. The interviewer started to question him about his plans for the season but Mr. Bishop interrupted with:

"Let's start at the beginning, shall we? To begin with, until I was ten years old, I had never heard any music except those little tunes I played by ear. Then one day I saw a placard advertising Paderewski—the name was so intriguing and utterly unpronounceable that I went forty miles to hear him play. To this day, I remember every note and every subtle modulation of tone. That concert marked my decision to become a pianist at any cost.

Early Musical Experiences

"My father was opposed to my being a musician by profession, so I had to take lessons secretly with money earned selling papers and magazines. Later when the great Ossip Gabrilowitsch came to our farm—forty miles from Detroit—to persuade my father to send me to Europe to study, he refused courteously but flatly. When a short time later, I became ill my father promised me anything that would hasten my recovery. I promptly got well and went abroad. Even after successful tours here and abroad my father continued to oppose music as a profession for me, until President Hoover personally invited him to a concert I was giving at the White House. I really think my father enjoyed it. He never objected to my music afterwards. My mother, on the other hand, had encouraged me all along and I think she was always secretly glad I followed music rather than law.

"I was still in my teens when I first visited Europe. This year I toured England, Central Europe and the Scandinavian countries, leaving here about the middle of March and returning the end of May. The highlight of this thoroughly enjoyable and successful trip was reached when I played in the Scandinavian countries. They seemed to appreciate and sympathize with the struggles of a young pianist and gave me a marvelous reception which was out of all proportion to my playing and reputation. As an audience, too, these people are exceptional—giving their complete, whole-hearted attention to the music and following it with an appreciation and enthusiasm.

Revered Mentors

"You ask who has influenced me most? Gabrilowitsch with his constant, painstaking encouragement and help will always stand as a goal for me to strive for. His sympathy and understanding of the struggles and problems of young musicians and young people in general is something to emulate and foster among men and women of every walk in life. And then there was Wanda Landowska, with whom I studied in Paris for four years."

"What was the greatest thrill of your career?"

"That, of course, was playing at the Memorial Concert for Gabrilowitsch last February. As you know we recreated his last program. Being allowed to participate as soloist in this most impressive tribute to one of the world's greatest pianists was the high point in my career—it was thrilling to the point of being awe inspiring.

"While we are on the subject of great moments—I think you should know about my most unique experience—playing for an outdoor summer festival. As a matter of fact the thought of playing out-of-doors had little appeal for me until I heard that Francis Frank was to conduct. I had thought that the notes would be lost, but I played better in that festival than ever before. Playing outside is unbelievably relaxing and made me feel an integral part of the vast magnificence of nature."

Plans for This Season

"What are your plans for the immediate future?"

"Well, I'm playing in Carnegie Hall, New York, November 7 and that concert will be followed by several others in Chicago, Miami, Palm Beach and Selinsgrove, Pennsylvania. I think that the Carnegie Hall concert, with Leon Barzin conducting an American orchestra, will be most interesting. Being an American, I am naturally keenly interested in the future of American music and musicians. Since classical music is becoming more and more popular in America—it is only fitting that Americans realize that their fellow citizens deserve recognition for their place in the musical world. This concert by all American artists should be an important step in the right direction."

To my well worn *cliché* about his musical ambitions he very obligingly said: "My ambition is to play and continue playing with great symphony orchestras and conductors."

After leaving Mr. Bishop, I realized that there were some sidelights on his career which were interesting, unusual and little known. For instance, he loves streamlined cars, trains, and planes and has a mania for speed and flies wherever possible. The fastest boats take him across the Atlantic and regular transatlantic plane service cannot come too quickly for him . . . artists such as Matisse have pronounced him a "most promising young American painter"—he paints for relaxation. He is also a culinary artist specializing in his favorites, roast turkey and spaghetti . . . just why, "I don't know" . . . seems like a happy combination of "100 per cent American and 100 per cent Artist." Another sidelight uncovered was that he walked off with the Bridge Tournament aboard the Normandie a few weeks ago and won the Normandie Cup. He calls it luck. J. K.

Seeks Program of Rosenthal's American Debut

Alix B. Williamson, of 55 West Forty-second Street, New York, is seeking to locate any person or persons who attended the American debut of Moriz Rosenthal, pianist, in Steinway Hall, New York, on November 13, 1888. She also seeks a copy of the program of the concert.

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Buffalo Recital Year Inaugurated

Piano Program by Jenö Swislowski Introduces Old and Modern Works—Autori Conducts Choral-Symphonic Program in Neighboring Community

BUFFALO, N. Y.—Jenö Swislowski, concert pianist, gave the first of a series of three recitals in the attractive Twentieth Century Club Hall, before a capacity audience. His program of unusually wide range comprised ancient, classic and modern works. Composers represented were de Courbon, Couperin, Soler, Cantallos, Beethoven, Brahms, Chopin, Scriabin, Debussy, Ravel and Infante. He displayed brilliant virtuosity, equal to all demands, with exceptional technic and interpretations of musicianly caliber. The Beethoven Sonata Appassionata, although played in not the strictly traditional manner, was highly enjoyable. Ravel's Alborado del Gracioso, Debussy's Reflects dans l'eau, Chopin's polonaise in A flat, three Spanish sonatas by Soler and Cantallos (transcriptions by Joaquin Nin, played in Buffalo for the first time) were among the outstanding selections. At the conclusion of the program, the audience applauded vigorously, demanding additional numbers.

The Buffalo Orchestra, with Franco Autori conducting, and Paola Autori, soprano soloist, gave the first of its out-of-town concerts of the season in East Aurora, under the auspices of the East Aurora Choral Club (R. Leon Trick, conductor).

The Di Bartolo Trio made a successful appearance at the Town Club, the musicale being under the direction of Jessamine Long. The members of the newly formed Trio are Edith Di Bartolo, pianist, George Elflein, violinist, Nicholas D'Addio, cellist.

Margaret Frye presented a fine program of piano compositions in a recital for the Twentieth Century Club members. L. H. M.

Dr. Walter Helfer Named Head of Hunter College Music Department

Dr. Walter Helfer has been named head of the music department at Hunter College, New York, succeeding Prof. Louis L. Lambert, retiring. A graduate of Harvard University where he won the Buckley Scholarship, he also holds a degree from Columbia University. He received the Endicott Prize at the New England Conservatory of Music in 1922 and the 1925 Prix de Rome. In 1929 he was a fellow of the American Academy at Rome.

Novaes Opening Tour with Chicago Appearance

Guiomar Novaes, Brazilian pianist, makes her first appearance of the new season on October 18, in Orchestra Hall, Chicago. She gave four concerts in Rio de Janeiro during the summer months.

Her New York engagements this season include three appearances with the Philharmonic-Symphony Orchestra on October 27, 28 and 30 at Carnegie Hall and a recital for the Town Hall Endowment Fund at Town Hall on November 9. Other engagements take her through the East, Middle West and South.

Vienna Choir Boys Here for Seventh Tour

The Vienna Choir Boys recently arrived in New York on the SS. Bremen to inaugurate their seventh consecutive annual tour of the United States. New sacred and secular music, operettas in costume and Viennese folksongs and waltzes are to be offered. Their New York appearances are scheduled for December 12 in Carnegie Hall with the National Orchestral Association and on December 18 in Town Hall. They have been invited to participate in a mass at St. Patrick's Cathedral on December 11.

Ruth Luty to Play in New York and Philadelphia

Ruth Luty, pianist, who made her New York debut last season, opens her new year of activities with a series in Philadelphia and neighboring cities. An artist-pupil of Alberto Jonás, she is organist of St. Johannis' Evangelical Lutheran Church, Philadelphia. She plans a piano and an organ recital within a fortnight. Her New York appearance is scheduled for the spring.

Antique Music Being Heard in Concerts at Williamsburg, Va.

A series of six concerts for harpsichord and violins was inaugurated on October 10 in the ballroom of the Governor's Palace at Williamsburg, Va., by Ralph Kirkpatrick, harpsichordist, and Hildegarde Donaldson and Lois Porter, violinists, and Aaron Bodenhorn, cellist. Works of seventeenth and eighteenth century composers were offered.

Marion London Milholin Reopens Studios

Marion London Milholin, following a vacation at Lake George, N. Y., this month resumed her vocal and operatic classes in both her New York City and White Plains studios.

Martinelli and Colette d'Arville to Offer New Rochelle Program

Giovanni Martinelli, Metropolitan Opera tenor, and Colette d'Arville, soprano of the Paris Opera Comique give a joint program on October 16 at the College of New Rochelle, New Rochelle, N. Y., for the Mother Irene Gill Memorial Library. Giuseppe Bamboschek, former Metropolitan Opera conductor, is to be at the piano. The program is Mr. Martinelli's first since returning from Europe to appear with the Chicago and Metropolitan opera companies. Mlle. d'Arville completed her European engagements on October 4 with a Paris concert.

(*Photo by Herbert Mitchell*)

COLETTE D'ARVILLE

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ELISABETH
SCHUMANN
Famous Lieder Singer

New York Times, Jan. 24, 1938
As always, she displayed rare gifts as interpreter. The expressiveness of her singing and the perfection of legato, phrasing and diction disclosed were much in evidence . . .

New York Herald Tribune, Jan 24, 1938
The most accomplished miniaturist among present-day songstresses . . . she is an admirable musician who may be depended upon for flawless phrasing and discriminating taste.

New York Sun, Jan. 24, 1938
. . . Intimate style, with delicacy and sensibility of interpretation.

New York Post, Jan. 24, 1938
Ranking high among the finest achievements is the many faceted and enchanting art of Elisabeth Schumann . . . The voice . . . was great in its sensuous and dramatic appeal.

Brooklyn Eagle, Jan. 24, 1938
. . . Once again gave proof of her excellence as an interpreter of the art song . . . Wagner's "Wiegenlied" was a masterpiece of delicacy and tasteful phrasing.

Philadelphia Eve. Public Ledger, Feb. 8, 1938
. . . A thorough master of the art of singing in every detail besides possessing a voice of perfect evenness in all registers and of beautiful quality throughout. Mme. Schumann reached some of the greatest heights of a recital which was all spent on the summits of vocal and interpretative art.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

MUSICAL TEST

The Music Quizz; by Gladys Burch and Helmut Ripperger.

The authors subtitle their compilation, "A Classic-to-Swing Game." They also explain that their inspiration came from the current vogue for quizzes of all kinds. "Here both Stokowski and Benny Goodman fans, gamesters young and old, can test their information and knowledge of the classics, the great masters, the opera, jazz, popular music, musical history, and other phases of musical culture. . . . The tests are keyed to please average tastes and minds in the field of music. They serve to educate (very painlessly) as well as entertain."

There are no trick questions, and all the answers given may be found in Grove's and other standard dictionaries and biographies. Each of the eighteen quizz collections has fifty questions, none abstruse, all timely, and calling on association with familiar geography, politics, world and national events, movies, advertising, art, literature, and famous persons in all fields of endeavor. If you are a completely informed musician, you may find fun and pleasure—and perhaps satisfied vanity—in seeing how perfect your score could be as an answerer. (Stackpole Sons, New York.)

Reviewed by R. M. Kerr

For Piano Solo

Cape Cod Melodies, by Mabel Hartwell Webster.

Three melodically attractive first grade teaching pieces separately titled The Jolly Captain, Gulls and Wig-Wag, the Sailorman, have been written by Mrs. Webster. Of the three selections, The Jolly Captain is the most pretentious although all of them are confined to simple flowing lines and a conservative harmonic scheme. These are three grateful teaching pieces and with the composer's illustrated verses should appeal to beginning students. (White-Smith Publishing Co.)

In Songful Mood; songs by Brahms and Franz arranged for piano solo by Guy Maier.

Simple piano versions of popular Lieder by two masters in this *genre*, Mr. Maier's reworkings can stand on their own feet as keyboard numbers of unpretentious sort. The song text in English translation appears above the staff. The works by Brahms (two sometimes to a copy) are: The Blacksmith and No House, No Home; One Day We Walked; Sunday, and The Fairest of All (O Liebliche Wangen); The Disappointed Serenader; Meadow Solitude. The Franz songs are: Dedication, and Woodland Roses; Oh, Why So Soon (Es hat die Rose), and She Is Here; My Songs, and Like Sunbeams on the Sea; Summer Evening, and Spring Song. (J. Fischer & Bro., New York.)

Triana, by Albeniz; arranged by Leopold Godowski.

A virtuosic and brilliant adaptation of the familiar Albeniz item, striking in its rhythmic scintillance and harmonic richness. For advanced pianists, a most effective *tour de force*. The dedication is to Artur Rubinstein. (Carl Fischer, Inc., New York.)

Sonata for Piano, by Werner Josten.

Though a number of contrasted sections make up this work by one of our more accomplished composers, they flow into a single continuous movement. The idiom, fairly traditional, is marked by individuality of rhythmic and harmonic figures. The sonata possesses form, is worked out with strong cerebral control of the material. Seventeen pages of score comprise the brief opus, reproduced from the composer's autograph. (Associated Music Publishers, Inc., New York.)

For Violin and Piano

Toccata by Paradies; transcribed by Jascha Heifetz.

An invigorating *presto* movement by the old-time composer provides a short and attractive concert and studio item for the violinist's repertoire, as arranged by Heifetz. Clean fingering is required. (Carl Fischer, Inc., New York.)

For Mixed Chorus with Soprano Solo

Early One Morning; English folk song; harmonization and choral version by Katherine K. Davis.

A beguiling arrangement of the plaintive old English ditty voiced by the maiden ill used by a swain. The soprano soloist sings the reproachful burden above a humming chorus midway of the number. Piano accompaniment for rehearsal. (Galaxy Music Corp., New York.)

BACK IN AMERICA

CATHERINE HAWKS,
mezzo-soprano, has returned to New York from Italy.

Songs

French Art Songs for School and Studio; edited by Mabelle Glenn and Bernard U. Taylor.

Ranging from a work by Queen Marie Antoinette to songs of more recent composers such as Debussy and Hahn, the twenty numbers in this collection (for medium high and medium low voices) represent the tasteful and essentially

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melodic output of the more conservative creators. Introductory sections on French pronunciation and notes on the various songs are especially valuable features. Both original and English texts are provided. (Oliver Ditson Co., Boston.)

Trouble, and **Jonah and the Whale;** words and music by Robert MacGimsey.

Two additions to the output of a composer who has made a number of popular contributions to the field of quasi-folk song. Trouble is an appealing arrangement of a real Spiritual, simple and impressive in its lamenting measures; Jonah and the Whale, a lively dialect song recounting the troubled passage of the prophet into and out of the digestive apparatus of the monster, with a few cautionary words on how such a predicament may be avoided. Both are for medium voice. (Carl Fischer, Inc., New York.)

Little Towns, and **My Heart Remembers;** music by Russel Wragg.

Little Towns provides a homey ditty about the charm of little communities "that go to bed at night," the lyrics by Irene Mary Davidson being set in simple and fervent style, essentially singable. My Heart Remembers is a more sophisticated emotional paean, based on a poem by Conrad Aiken, offering a good opportunity for dramatic and poetic expression by a singer of temperamental eloquence. Range, D to F sharp, in both cases. (R. L. Huntzinger, New York; sole selling agents, The Willis Music Co., Cincinnati.)

Night Is Coming; words by Helen Kaminski; music by Ernö Balogh.

Subtitled A New Lullaby, this cheerful night song for a child moves in animated tempo and contains simple sentiments. Definitely calculated to rouse pleasant parental feelings in listeners, its range is from G to B. (G. Ricordi & Co., Inc., New York.)

Show Me the Light; poem by Mabel Livingstone; music by Daniel Wolf.

An intense and well-sustained prayer (*allegro appassionato*) to the Deity to "show the Light of Peace on Earth." It is written broadly, with a climactic high B flat near the close. The piano accompaniment is in arpeggio figurations. (Galaxy Music Corp., New York.)

Going Up to London, and **Death Is Only an Old Door;** music by Victor Harris.

Mr. Harris has given a lilting waltz tempo to Going Up to London, this gay and imaginative poem by Nancy Byrd Turner providing an easy but high-spirited number. Range, D to F. Death Is Only an Old Door, to verses by the same poet, has a smooth-flowing *più lento* melody, voicing faith that final dissolution will come gently, like a walk in the garden. Range, D flat to G flat. (G. Ricordi & Co., Inc., New York.)

Passion Dance, and **Yards and Yards of Sunlight;** music by Pietro Cimara.

Original fancy in the poems by Ilona Bestercey, and a somewhat novel musical style, are features of these highly impassioned love songs. Mr. Cimara experiments with some engaging harmonic schemes. Passion Dance is tempestuous, while the other song has a quieter *allegretto* and later *andante* pattern. Ranges, respectively, E flat to F, and D to F. (G. Ricordi & Co., Inc., New York.)

Folk Song Collection

Twelve Songs for Children from the Appalachian Mountains; Books I and II; collected by Cecil Sharp; piano accompaniments by Imogen Holst.

From the larger collection of the late Cecil Sharp, whose pioneer labors in the American folk field gave impetus to the movement, a dozen delightful and simple works have been selected for these two books. There are piano accompaniments and added sol-fa notation in each case. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Musical Game

Music Note Game, by Louise Stuart Holman.

An instructive game consisting of a set of thirty-six cards, each showing a different note in musical notation. It is designed to develop good sight reading and may be used for correlating the relation between printed notes and keyboard; for rapid coordination of stimulus and muscular reactions; for oral recognition of letter-names; as a speed or spelling drill; and as a card game, by placing the cards on their respective keys in one minute with use of one hand. (Clayton F. Summy Co., Chicago.)

For Small or Full Orchestra

The Lake at Sunset (Temagami), Canadian Idyl; by Quinto Maganini.

A tranquil and beautiful theme sets the keynote for this mood picture of a Canadian lake in a northern sunset. The work is simply written and suitable either for small professional groups or student ensembles. Playing time, five minutes. (Carl Fischer, Inc., New York.)

For Orchestra

Chorale for Orchestra, by Wesley La-Violette.

Mr. La Violette takes the old chorale form and pours it into a new harmonic mould, as it were, producing a brief work which abounds in chromatic writing; it mounts to a *crescendo*, then subsides at the close. (Published by De Paul University Press, Chicago; sole selling agents, Carl Fischer, Inc., New York.)

Books

Children's Masterwork Hour; programs of recorded music, arranged and broadcast by Julia Cummings Sutton over New York City's Municipal Station WNYC.

A valuable compilation of programs suitable for children, stressing connection between music and literature, relating to the everyday activities of the child, and employing recordings of the best artists. Each program lists the discs by number and includes an introduction to each one. (The Composers Press, Inc., New York.)

For Flute, Oboe, B Flat Clarinet and Bassoon

A Bach **Bourrée** and a **Pastorale Dance** by Edward German are offered in this attractive combination, arranged by Paul J. Dahm. The *menuet* from Beethoven's septet (op. 20) is for the same, plus piano. (Carl Fischer, Inc., New York.)

For Oboe (or Clarinet) and Piano

Roundelay, by Alan Richardson, boasts a flowing theme and attractive balance of

(*Continued on page 65*)

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Federal Project Orchestras Expand

(*Continued from page* 13)

A considerable number of distinguished musicians have contributed their services to the Project's programs as guest artists or guest conductors.

In Buffalo, Syracuse, Milwaukee and San Diego citizens' committees are working to insure permanency for the symphony orchestras in those cities, which have had a certain amount of WPA support. In other communities groups of cooperating sponsors are contributing much of the expense other than labor cost involved in the program, and in all cities visited while touring, expense guarantees are assumed by local sponsors.

Tonal Instruction a Feature

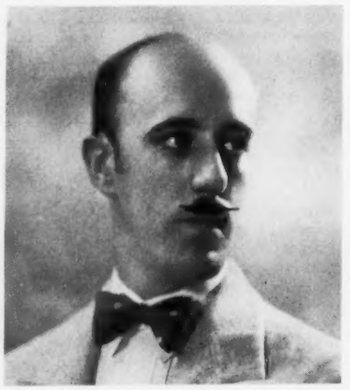
Instruction in music among the underprivileged and the relief population, appreciation concerts and demonstration programs, and leadership for amateur choruses, bands and other units, have been advanced in thirty states by Federal Music Project teachers. This program has been expanded into remote rural areas where previously there had been little musical opportunity of any sort.

On August 1 there were 1,105 persons assigned to 402 centers in seventy-four projects. Music instruction, always in classes, ranges all the way from the start with rhythmic folk dancing and folk singing games for children to courses in the most profound of music academics—advanced theory, form and analysis, counterpoint and composition. In certain communities where there had been no provision for the teaching of music in schools the classes have often embraced the whole pupil group. There have been thousands of appreciation, demonstration and music history programs in school buildings throughout the country.

WALTER DUNHAM,
conductor of the San Antonio, Tex., Federal Symphony Orchestra.

No formal effort to produce the virtuoso has been made, although many highly-trained musicians, temporarily out of employment, have enrolled to improve their art in the classes in theory and composition. Rather, the stress has rested on training to equip the pupil as an amateur with sufficient skill to afford him the enjoyment that comes from adequate performance and participation in group music.

Courses of teacher training and institute and normal courses have been carried on in New York, New Hampshire, Massachusetts, Mississippi, Minnesota, Oklahoma, California and Florida. Because of this training some thirty Project teachers have been absorbed by the school districts of Florida and Oklahoma.



DR. CLARENCE CARTER NICE,
conductor of the Florida Symphony Orchestra, of Jacksonville.

All teaching is carried on in group classes so that the Project worker may not enter competition with the self-sustaining teacher of music. Aggregate class attendance averages about 400,000 a month.

Collecting and Copying of Music

Working quietly in schools, libraries and project centers there are 194 copyists and arrangers assigned to fourteen projects. They have made many thousands of copies, manuscripts and folios of music in the public domain which may be available for public use. In cooperation with the New York Public Library and the Library of Congress these copyists also have preserved in bound folios many sixteenth, seventeenth and eighteenth century music scores which were deteriorating with age.

More than 2,500 primitive, indigenous and vernacular songs and tunes have been collected and annotated by Project workers.

Hundreds of the Project musicians with skills retrained have returned to private employment. They are found today in all of the established symphony orchestras except one.

RALPH ROSE, JR.,
conductor of the Federal Symphony Orchestra of Oklahoma.

Byrd Elliot's New York Program

Byrd Elliot, violinist, at her November 5 recital in Carnegie Hall, New York, plays Prokofieff's second concerto and Respighi's Poema Autunnale with Celius Dougherty at the piano.

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New Publications

(Continued from page 63)

solo instrument and piano. It has some runs that require expert technic. (Oxford University Press; Carl Fischer, Inc., New York.)

For Two Trombones and Two Trumpets

Burnet Tuthill contributes a vigorous **Fugue for Four Brasses,** which gives opportunity for ensemble work among the instruments, and supplies a field in which there is little serious material. (Carl Fischer, Inc., New York.)

For Violin Ensemble and Piano

Mountain Sunset, subtitled "a tone-poem," by Karl McCoy has a simple, well marked rhythmic pattern, and provides practice in playing of parts. It is for four violins (but viola, cello and bass parts are to be had if desired). (Carl Fischer, Inc., New York.)

For B Flat Clarinet

Csardas by V. Monti, following the dance form from Hungary, has a new virtuosic arrangement for B flat clarinet and piano by Charles J. Roberts. The old English morris dance, **Country Gardens,** is presented as a solo or duet for B flat clarinets (or with the solo part assigned to B flat soprano saxophone, the second part to saxophone or trumpet). (Carl Fischer, Inc., New York.)

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FROM FAR KOREA

SAI SHOKI,
Korean dancer, makes her New York debut on November 6 in the Guild Theatre, under the management of Hurok Attractions, Inc. Native dances are on her program.

Cincinnati Groups Announce Concerts

Two Musical Series to Present Notables —Cadman Quintet to Have Premiere

CINCINNATI, O.—The Matinee Musical Club is presenting Marjorie Lawrence, Ossy Renardy, Alexander Kisselburgh, Alexander Brailowsky, Adolf Busch and Rudolf Serkin for its season.

The Artist Series offers Fritz Kreisler, John Charles Thomas, the Chicago Symphony Orchestra with Frederick Stock conducting, Robert Casadesus, Bidu Sayao and Richard Crooks.

CADMAN SCORE SCHEDULED

Charles Wakefield Cadman will be the pianist in his own quintet in G minor for piano and strings when this is premiered here by the Cincinnati String Quartet in its opening program of the Contemporary Concert Series. The quartet including Leo Brand and Ernest Pack, violins; Herman Goehlich, viola, and Arthur Bowen, 'cello, will be presented in the same program at a musicale given by John W. Haussermann, Jr., young American composer, at his home in New York.

George P. Gross, president of the Gross Music House, Inc., was elected president of the Music Merchants' Association of Ohio at its twenty-seventh annual convention held here. Other officers are Henry C. Wildermuth, Toledo, vice president; Leslie Steward, Columbus, treasurer; Rexford C. Hyre, Cleveland, secretary; Ray S. Erlandson, general sales manager of the Rudolph Wurlitzer Co., Cincinnati, trustee for five years, and Adolph Muehlhauser, Cleveland, trustee for four years. The next meeting will be in Toledo. M. D.

César Saerchinger to Give Second Radio Series

César Saerchinger, former London representative of the Musical Courier, author, radio commentator and foreign correspondent, is to give a second series of weekly talks, The Story Behind the Headlines, over NBC in cooperation with the American Historical Association.

Edwin Hughes' Pupils Receive Appointments

Artist-pupils of Edwin Hughes have received the following new appointments for the current academic year: Wilgus Eberly, director of music, Flora Macdonald College, Red Springs, N. C.; Mary Elizabeth Dunlop, piano instructor, State Teachers College, Indiana, Pa.; Elizabeth Lee, piano instructor, Meredith College, Raleigh, N. C.; Helen Wallace, teacher of piano, Washington College of Music; and Dorothy Bayer, teacher of piano, Ganapol School of Musical Art, Detroit, Mich.

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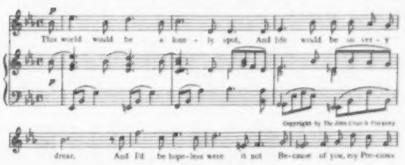
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Lyric Drama Sounds Opening Notes in Chicago's Year

San Carlo Forces Begin Series—Newspaper Contest Offers Chicago City Opera Debut Awards to Young Singers and Dancers—Other Local Activities

CHICAGO.—Each autumn Fortune Gallo's San Carlo Opera Company travels westward and in that long peregrination stops long enough in Chicago to delight opera-goers with fine performances at the Auditorium Theatre. The initial bill of the three-week season, opening on October 3, was The Barber of Seville. It brought several old favorites and a newcomer in the baritone, Ivan Petroff, who made a distinct success as Figaro. Lucille Meusel as Rosina sang and acted the part with marked ability, winning success from an audience that packed the vast theater. In the role of Almaviva, Dimitri Onofrei finds himself as much at home as when entrusted with heroic and dramatic parts and he carried the whimsical note most effectively in the altogether rollicking presentation. The balance of the cast was more than adequate and Carlo Peroni directed with zest and precision. Aida, Rigoletto, Cavalleria and Pagliacci, Butterfly, Faust, Carmen and Trovatore afforded opportunity to hear popular priced grand opera ably presented.

CHICAGO OPERA NEWS

The Chicago Evening American in cooperation with Chicago's New Century Committee and the Chicago City Opera Company is sponsoring a contest for music students in Illinois, Indiana, Michigan and Wisconsin this month. Prizes of a one-week contract with the City Opera Company for one man and one woman singer will be the awards for the two best singers. Two more prizes of permanent contracts to one man and one woman with the Catherine Littlefield Ballet will be awarded to the two best dancers to compete. Final auditions are to be held on November 5.

Grace Moore will be unable to appear during the regular season of the Chicago City Opera Company but is to give two special performances of Louise early in January when she has completed filming that opera in Paris for the French government.

James Melton, tenor, makes his debut with the company as Pinkerton in Madam Butterfly on November 5. Maria Reining, the new lyric soprano from Vienna, will be his *vis-à-vis*.

Among the recruits is Dorothy Dickerson, coloratura soprano, now on tour as featured soloist with the Kryl Symphonic Orchestra.

NORTHWESTERN UNIVERSITY COURSE

The fourth History and Enjoyment of Music series of Northwestern University will bring to the Auditorium Theatre the Philadelphia Symphony Orchestra (Eugene Ormandy, conductor), November 2; Kirsten Flagstad, November 13; the Ballet Russe de Monte Carlo, December 20; Indianapolis Symphony Orchestra (Fabien Sevitzky, conductor), January 8; Marian Anderson, January 15; Vronsky and Babin, duo-pianists, January 29; Nathan Milstein, February 12; and Artur Rubinstein, February 26.

CHANGE OF SOLOISTS IN SAIDENBERG SYMPHONIETTA SERIES

Phillip Manuel and Gavin Williamson, duo-harpsichordists, appear as soloists with the Saidenberg Symphonietta instead of Mischa Mischakoff, originally announced, on November 22. At the December 27 concert Agatha Lewis, soprano, is to be the assisting artist, and Emanuel Feuermann is soloist on January 24. The final program, February 28, features new works and rarely heard compositions. As heretofore, Daniel Saidenberg will direct the symphonietta and the four concerts are to take place in Goodman Theater.

CYBELLE ABT ENGAGED FOR LONG TOUR

Cybelle Abt, soprano, a former member of the Chicago Opera, has been engaged for a long tour of the Middle West by the Heath & Wolff Concert Bureau, starting in November.

LOLA FLETCHER RETURNS FROM CALIFORNIA CLASS

Lola Fletcher, soprano of the Chicago City Opera, has returned from California, where she held a six weeks' master class in voice. From her Chicago class three pupils placed in the recent Tribune Chicagoland Contest—a soprano in third place, a tenor first place in the district division and a contralto second. Miss Fletcher has resumed teaching activities and is preparing her recital programs for the season.

FRANCES GLICKMAN IN CONCERT

Frances Glickman, soprano, gave a joint program at the Woman's City Club Theater, September 28, with Katherine Dunham, dancer, and Anatol Rapoport, pianist, for the benefit of the Medical Bureau to Aid Spanish Democracy.

RICHARD CZERWONKY REORGANIZES DE PAUL ORCHESTRA

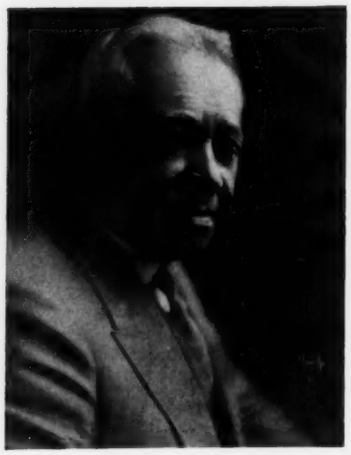
Richard Czerwonky, violinist, composer and conductor, has completely reorganized the De Paul University Symphony Orchestra and under his direction three major concerts will be given during the season.

MAE DOELLING SCHMIDT IN LECTURE RECITAL

Members of the Nineteenth Century Club in Oak Park hear Mae Doelling Schmidt in one of her most interesting piano lecture-recitals on the sonata, symphony and concert form on October 17.

(*Continued on page* 68)

MANAGES OPERA SERIES



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Gettysburg, New Native Opera, Premiered in Hollywood Bowl

Score by Morris Hutchins Ruger, Based on Drama by Arthur Robinson, Has Patriotic Background

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—The world premiere of Gettysburg, billed as a new American opera, attracted a small but interested audience to the Hollywood Bowl on November 23. Highlights of the evening were the efficient conducting of Gastone Usigli, the fine singing of Tandy MacKenzie, Emery Darcy's delivery of Lincoln's famed address, some of the scenic effects by Awan, and the splendid work of the large chorus. There were some moments of impressive power, chief among them being the Gettysburg speech, which was actually sung off-stage while visual attention centered upon the listening chorus. The opening, a funeral ceremony, with a persistently tolling bell striking through the orchestral background, was also an effective scene.

DEVOTIONAL ATMOSPHERE

But Gettysburg is not an opera. It is an oratorio with scenic effects. There were hardly two consecutive moments during the production when cast and chorus were not praying or otherwise invoking the Deity. The Lord's Prayer began and ended the work and much use was made of Bible verses. The music by Morris Hutchins Ruger held a good deal of character, with occasional flashing passages of loveliness, but it was unevenly written and owes much to the romantic opera composers of the past. It spoke sententiously, yet with evident sincerity. Perhaps it is less important in itself than for what it presages for the composer's future.

The drama by Arthur Robinson consisted of two short episodes separated by Lincoln's speech. The impression gathered is that the librettist has set characters upon the stage and then did not know what to do with them. There is no dramatic action, and nothing to justify carrying the work from the church to the theater. The scene was Cemetery Hill, near Gettysburg battlefield, with a partly ruined house in the background, owned by a young Union soldier (Tandy MacKenzie) who manages to secure a few hours' leave after the victory to come to see his wife (Anne Jamison). There are a prayerful Chaplain (Charles de la Plate), a demented war widow (Coe Glade) and a Negro servant (Kenneth Spencer). They alternate between denouncing war and praying. It is very laudable, very noble and very moral, but it is a sermon and not a story.

MUSICAL PERFORMANCE

Tandy MacKenzie easily captured the vocal honors, once more displaying a tenor voice of the first rank, while his enunciation made every word clear. He had only too little to sing, while his role was not vocally well constructed. Emery Darcy delivered an appealing interpretation of Lincoln's famous speech, which turned out to be the most gratefully written part in the oratorio. Charles de la Plate showed to good advantage as the Chaplain, as did Kenneth Spencer as the servant. Anne Jamison was adequate to her role, her tones well handled but devoid of warmth. Coe Glade delivered the few lines of Jenny with great vehemence.

The chorus did notable work. Part of the time it was hidden behind an embankment built at the front of the stage, emerging only to point morals, after the ancient Greek fashion. The Negro section was visible for the parable of the burning bush. An *entr' acte* sound effect as of a marching army was cleverly done, and the finale, with the stage blossoming forth in lighted crosses, proved very showy. The presentation was under the joint auspices of the Independent Publishers, Authors, Composers Assn., and the Federal Music Project.

First of the season's debut recitals was offered September 20 in the Wilshire-Ebell Theater, by Virginia McGuire, a young soprano not yet vocally ready to appear in public.

Program of Cadman Songs at Hollis Davenny Studio

HOLLYWOOD.—An evening of Charles Wakefield Cadman's songs, with this American composer at the piano, was given on September 29 at the studio of Hollis Davenny. The winners of two Free Scholarships given by the stage, radio and screen star, Allan Jones, for vocal study under Mr. Davenny, opened the program. Oliver Cliff sang Cadman's The Heart of Her, and Ruth Somers his Moon Upon the Water. Other artist students appearing were: Lincoln Branum singing The Builder, and Call Me No More; Marion Timmons interpreting As in a Rose Jar and At Dawning; Indian Chief Soldaneth received an ovation for his singing of The Thunderbirds Come from the Cedars, Her Shadow, Doe Skin Blanket and The Moon Drops Low; Jack Driver next appeared presenting I Hear a Thrush at Eve and I Cannot Sing to Thee as I Would Sing; Viana Bovee was the recipient of much applause for Prairie Night and The Moon Behind the Cottonwood; Charles Fowler offered Service and Joy. The program ended with Mr. Davenny interpreting Cadman's Destiny and The Song of the Mountains. His baritone voice is large and at its best rings forth with impressive strength and fullness. Mr. Davenny's art is particularly well adapted to the style of songs he sang on this occasion since they are vigorous yet full of mood and depth. The audience was appreciative and enthusiastic and Mr. Cadman was wished well on the coming year he plans to spend in Italy, which he says will be devoted to new compositions. C. D. K.

RAMBLING AROUND

Florence Stage, concert pianist and teacher of San Francisco, has played recent recitals at Stanford Court and at the Berkeley Women's Club, Berkeley, Calif. Another will be given this fall at the San Francisco Veterans Auditorium.

The Los Angeles Chamber Music Society (Florence Lee Holtzman, president; Mrs. Cecil Frankel, honorary president), announces eight chamber music concerts this season, to be given monthly, starting October 5 with the Kolisch Quartet. Other ensembles engaged are the Adolph Weiss Quintet, November 2; Robert Pollak Quartet, December 7; Vertchamp Quartet, January 4; Boris Morros Quartet, February 8; Pasquier Trio, March 1; Stradivarius Quartet, April 12; and Hollywood String Symphony (Victor Young, director), May 3. All events are to be given at Royce Hall on the campus of the University of California at Los Angeles.

* * *

Grace Bush, composer and lecturer, appeared in a joint recital on October 12 at the Chapman Park Hotel with Mary Cook Cowerd, soprano. She gave her recital of Musical Landscapes, assisted by John Knox, tenor, on October 5. Mme. Bush was engaged for the American Woman's Round Table, and her songs were sung by Miss Cowerd and Brenson McCormick, baritone. Her piano sketch, The Coquette, won honorable mention in the recent Manuscript Club contest.

* * *

Max Swarthout, director of the School of Music of the University of Southern California, announces that Archibald Sessions, organist, will be heard in a series of public Candlelight Musicales at the Los Angeles Chapman Park Pueblo Oratorio on Sunday evenings. The series began October 2. C. D. K.

Edwin Zilz Opens New York Studio

Edwin Zilz, bass-baritone and teacher of singing in Vienna, has opened a New York studio. He has appeared in both opera and concert in Europe.

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Music Events in Chicago's Early Season

(*Continued from page 66*)

SCHOLARSHIP OFFERED WITH BISSELL PADGITT

The Music Study Club of Chicago, Edith Heffner Dobson, president, is offering a year's free scholarship with Bissell Padgitt, the recipient to be chosen in a competitive contest on November 6. A list of the required compositions may be had by addressing Mrs. Dobson, Auditorium Building.

Bissell Padgitt conducts repertoire classes for advanced students at the Padgitt studios every Friday evening, beginning October 7.

ELAINE DE SELLEM STUDENT ACTIVITIES

Jeanne Devaney is one of the young sopranos to make her debut with the Chicago City Opera Company this season. She has received her voice training from Elaine DeSellem.

Blanche Frye, awarded the Elaine DeSellem scholarship at the American Conservatory for this school year, was heard at the Barrington festival and at the Lion's Club in Elgin, Ill., in September. William Cameron is to appear in joint recital at the Church of the Ascension in October.

ELSE HARTHAN ARENDT STUDIO NOTES

Else Harthan Arendt has had an active summer, teaching, preparing recitals and conducting choral groups. In August Mme. Arendt gave a recital in which she was assisted by eight of her artist pupils—Marion Schroeder and Marie Saviniemi, sopranos; Frieda Gross, mezzo; Maxine Lagerstrom, contralto; Gordon Griebenow and Theodore Grafton, tenors; Minas Booras, baritone, and Richard Wrightson, bass. Those pupils who appeared in recitals of the Sherwood School were Maxine Lagerstrom, Marion Schroeder, Minas Booras and Marie Saviniemi. Glenn Stark, Gordon Griebenow and Miss Lagerstrom have been soloists at the First Congregational Church of Oak Park. Miss Saviniemi was soloist at Albany Park Methodist Church.

After a brief vacation, Mme. Arendt has resumed her fall and winter schedule, including teaching and choir directing at First Congregational Church of Oak Park.

WALTER KNUPFER RETURNS

Walter Knupfer has returned to the city from Fish Creek, Wis. He is again preparing a series of young artist recitals to be given at the De Paul Little Theater after Christmas. The weekly meetings of his interpretation and music appreciation classes were resumed October 1.

HENIOT LEVY STUDENT PLAYS WITH ORCHESTRA

Janice Clarkson, pianist pupil of Heniot Levy, played the MacDowell D minor concerto with the Symphony Woods Orchestra in Western Springs in September.

RENÉ DEVRIES

Five-Piano Group in Toronto Hearing

Althouse Is Soloist in Promenade Concert—Stewart and MacMillan Appear as Conductors—Finnish-Estonian Concert Introduces Ludwig Juht

TORONTO, CAN.—The Promenade Symphony Orchestra, Reginald Stewart conducting, on September 8 gave among other fine numbers an excellent performance of the Haydn Clock Symphony, and featured the Five-Piano Ensemble (Reginald Godden, Alberto Guerrero, Scott Malcolm, Ernest Seitz and Reginald Stewart) in a wide variety of successful selections.

The following week, Paul Althouse was guest artist, this eminent tenor singing Wagner and other offerings with authority and skill, evoking much applause. Mr. Stewart conducted his orchestral accompaniments and the symphonic items, mostly Wagnerian, with *brio*.

On the 22nd, two dancers, Lisa Parnova and Alexis Valentinov, appeared in solo and ensemble figures as guest artists, the symphonic part of the program having the Tschaikowsky fifth for its high light.

Sir Ernest MacMillan was guest conductor of the following week's program, much varied in effect, but with the Strauss Death and Transfiguration transcendent above several other very fine interpretations. The guest soloist was Norman Wilks, a pianist of extreme finesse, whose Liszt concerto and group of *soli* received ovational applause.

LUDWIG JUHT PLAYS

A Finnish-Estonian concert on September 28 at Margaret Eaton Hall drew a full house to listen to native choirs, vocal soloists and instrumentalists in the first half of the program. The latter half was quite rightly a sort of separate recital by Ludwig Juht, the contra-bass player of the Boston Symphony Orchestra, whose program showed remarkably sensitive artistry and amazing control of his instrument.

On October 3, at Toronto Conservatory Hall, Leslie Holmes, baritone, gave a long program of songs, chosen and offered with consummate taste. Gwendolyn Williams was the accompanist.

B. P.

Silvio and Isabel Scionti to Give Carnegie Hall Concert

Silvio and Isabel Scionti, duo-pianists, are giving a series of programs *en route* to New York, where they appear on November 2 in Carnegie Hall in numbers by Vivaldi, Bach and contemporary composers. They recently completed a tour of Southern States and appeared also in Mexico City, Morelia and Guadalajara.

Dorothy Crawford to Visit Middle West

Dorothy Crawford, following her recent appearances on the Pacific Coast, gives a recital of her original character sketches on December 5 in Billings, Mont. She appears next May in London, where she made her European debut last May. Other engagements follow in the British Isles.

Dr. Heinrich Swoboda Makes American Radio Debut

Dr. Heinrich Swoboda, Czechoslovak conductor, who is program organizer and conductor for the Radio Journal Broadcasting Company in Prague, made his radio debut in the United States on October 7 over WNYC. Mme. Swoboda, soprano, presented a program of works by Czech composers.

Enya Gonzalez to Offer Town Hall Recital

Enya Gonzalez, young Filipino soprano, gives a Town Hall recital next month. She has been placed under contract by the Metropolitan Musical Bureau of the Columbia Concerts Corporation.

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Music Notes from Coast to Coast

EL PASO, TEX.—The Federal Music Project celebrated the second anniversary of their organization with three major events. In the morning a children's concert was given by the Concert and Tipica Orchestras in the Project Building. In the afternoon, the Project Music School of one hundred pupils offered a demonstration of the summer class work. The Concert and Tipica Orchestras presented a concert at night in Hilltop Gardens. Mrs. John F. Lyons, State Director for Texas Federal Music, came from Fort Worth to speak at the evening concert. The project has closed the series of summer concerts, having played to audiences numbering 59,445.

Robert Stevenson, pianist, gave a farewell concert at the Woman's Club House, before leaving for Yale, where he has been awarded the Ditson Fellowship.

H. J.

OMAHA, NEB.—The Omaha Association for Opera in English opened the music season September 9 at the Central Club with an excellent presentation of Martha by von Flotow, with Antoinette Schigliano as Lady Harriet, and William Seymour a fine Plunkett. Thea Moeller-Harms was the stage director, and Rudolph Seidl, orchestra conductor.

The First Presbyterian Church presented the Mendelssohn Trio in a delightful program, September 21. The artists, Peggy Kennedy, violin, Rosemary Howell, cello, Evelyn Smith, piano, were assisted by Mrs. Howard Kennedy at the organ in the closing number.

Olga Eitner, violinist, former Omaha girl, now teaching at the University of Kansas, and Frank Cunkle of the faculty of the University of Nebraska, gave an interesting program of sonatas for piano and violin at Joslyn Memorial on September 25.

The Omaha Music Teachers Association held its first meeting on September 26 with a program of travel-talks and a short business session.

H. R.

SASKATOON, CAN.—Verna Woodward, from the Lyell Gustin piano studios, has been awarded a scholarship at the Royal College of Music, London, for two years.

This season's artists to be presented by the Conservatory Club include Mischa Levitzki, Eve Maxwell-Lyte, John Charles Thomas and Gaspar Cassado.

Saskatoon has been selected for the 1939 Canadian Federation Convention of Music Teachers, at which representatives from Great Britain, the United States and all parts of Canada will attend.

L. G.

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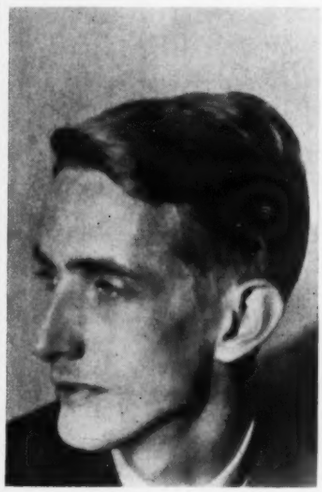

C. DAVID HOCKER,

manager of an independent concert bureau, is presenting during the coming season such young artists as Sylvan Levin, conductor-pianist; Jorge Bolet, William Harms, S. Joseph Levine, and Jeanette Savran, pianists; Barbara Thorne, Selma Amansky, Vera Resnikoff, sopranos; Irra Petina, mezzo-soprano of the Metropolitan Opera; Elsie MacFarlane, contralto; Fritz Krueger, tenor; Ellwood Hawkins, baritone; Eugene Loewenthal and Leonard Treash, bass-baritones; Eudice Shapiro, violinist and the Barton Harp Quintet.

(Photo by Lib and Sylvan Levin)

Cecil Arden to Sing Program Honoring Buzzi-Peccia

Cecil Arden, former Metropolitan Opera soprano, recently was heard in recital at Nyack, N. Y., with Harry Allaire at the piano. She gives an evening of Buzzi-Peccia's works at the Beethoven Association on the composer's eighty-fourth birthday anniversary.

Martinelli to Be Interviewed in Opera Auditions of the Air

Giovanni Martinelli, Metropolitan Opera tenor, is to be interviewed by General Manager Edward Johnson tomorrow afternoon (October 16) at the second of the new Metropolitan Opera Auditions of the Air over NBC. Anna Schramm, soprano, and Edouard Grobé, tenor, are to be heard, with Wilfred Pelletier again conducting the orchestra.

Gardner-Bos-Krane Trio Formed

Samuel Gardner, violinist, Coenraad V. Bos, pianist, and Charles Krane, cellist, have formed a trio, known as the Gardner-Bos-Krane Tria, and started a weekly series of chamber music programs over WNYC on October 9. Mr. Gardner and Mr. Krane are on the faculty of the Juilliard School. Mr. Bos has been accompanist for many eminent artists.

Westchester Festival to Postpone 1939 Sessions a Year

White Plains, N. Y.—Because of the prospect of competing with the 1939 New York World's Fair, the Westchester Music Festival Association has announced postponement for a year of the annual May Festival in the County Center. This will be the first break in the series inaugurated in 1925, stated Mrs. Valentine E. Macy, president.

T. T.

Rose Raymond Resumes New York Teaching

Rose Raymond, pianist and teacher, has resumed teaching in her New York studio after a summer of study with Tobias Matthay. The first term of her comprehensive course in pianoforte playing opened on October 18.

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Music in London

(*Continued from page 7*)

strained passion. Elsie Suddaby, soprano, was the able soloist. Vaughan Williams' Dona Nobis Pacem, and Kodaly's striking Te Deum were also included. In the afternoon Lennox Berkeley conducted his Domini est terra.

Elgar's Dream of Gerontius made a welcome appearance in the evening. Keith Falkner (bass), Heddle Nash (tenor) and Astra Desmond (soprano) acquitted themselves well as soloists.

HANDEL CONCERT

A Handel concert, under Sir Henry Wood, emphasized the composer's robust side and the rugged determination of his character. This was excellent in such choruses as He Gave Them Hail Stones and Fallen Is the Foe, but not so felicitous in the concerto grosso in G minor, or the organ concerto (No. 10) in D Minor, in which Dr. Harold Darke was the able soloist. Neither did rescoring of some of the works improve matters. The highlight of the session was Lucifer's Recitative and the aria Ovoi del erebo, sung by Dennis Noble, baritone.

The second part of the program was remarkable for a performance of an unaccompanied chorus by Anthony Lewis, the whole cleverly contrived, but not remarkable for strength of thematic material. The BBC Chorus was perhaps the real hero of the evening.

Conservatories and Schools

Institute of Musical Art

Three augmentations to the faculty were announced by George A. Wedge, director, as the Institute of Musical Art of the Juilliard School inaugurated its thirty-fourth year on October 6. William van Giesen joined the vocal faculty while Emanuel Zetlin was named to direct the ensemble classes.

Born in Gouda, Holland, Mr. van Giesen entered the conservatory there and later studied at the Amsterdam Conservatory. He then went to Berlin for study with various teachers including Mme. Schoen-René. Following the World War he has divided his teaching between Europe and New York.

Mr. Zetlin, born in Petrograd, was graduated from the Imperial Conservatory there at the age of fifteen winning the first prize in violin and receiving the highest honorary degree then obtainable in Russia. He studied with Leopold Auer and made concert tours, including orchestral appearances, before coming to the United States. For some years he was affiliated with the Curtis Institute and more recently with the Washington College of Music, Washington, D. C., and the Music Settlement School, Philadelphia.

Marcel Grandjany is to teach holders of Juilliard Scholarships in harp at the Institute of Musical Art. Born in Paris, M. Grandjany won a first prize at the Paris Conservatoire at the age of thirteen. His debut was made there in 1909 and in London in 1922. Two years later he came to the United States and has toured here since. When the Fontainebleau School was founded in 1921 he was named head of the harp department and continues to teach there each summer. He has written and made numerous arrangements for the harp.

The Institute this semester offers a four-year course leading to the B.S. degree with a major in music and graduate work leading to the M.S. degree with a similar major. The degree may be obtained in singing, instrumental music and music education. Instruction and requirements are of the same standards as in the regular courses, with performance in the student's major stressed.

Curtis Institute of Music

Three members have been added to the faculty for the new term at Curtis Institute, Philadelphia. Leo Rosenek, former conductor of the Munich Opera and Munich Festivals, is to be vocal coach; Euphemia Giannini Gregory, of Philadelphia, is to teach voice and Italian diction; and Louise Andre Tabuteau, of Par Six Fours, France, and Philadelphia, is to be instructor in French. Mme. Gregory is a sister of Dusolina and Vittorio Giannini and was a pupil of Marcella Sembrich. Mme. Tabuteau is the wife of Marcel Tabuteau, oboist of the Philadelphia Orchestra, also a member of the faculty.

Peabody Conservatory

The rehearsal on October 13 marked the inauguration of the sixth season of the Peabody Conservatory Chorus. The ensemble of the conservatory at Baltimore, Md., was founded by and under the direction of Louis Robert until his death last spring. Dr. Ernest Lert, former stage director of the Metropolitan Opera and director of the German wing at La Scala under Toscanini, is in charge. Otto Ortmann, director of the conservatory, has announced the appointment to the cello department of Diran Alexanian, former associate of Pablo Casals at the Ecole Normale de Musique of Paris, where he was head of the cello department. Mr. Ortmann also announced inauguration of a course in principles of choir training under the direction of Frederick Erickson, teacher of harmony at the conservatory and for many years organist and choirmaster of Emmanuel Church, Baltimore, who studied with C. M. Widor, Sir Richard Terry and Arthur Hyde.

John Charles Thomas, Metropolitan Opera baritone and former scholarship holder at the Peabody Conservatory, presents the one thousandth recital on October 28, inaugurating this season's series of twenty Friday afternoon concerts. Others to appear are: Virgil Fox, organist; Simon Barer, pianist; Felix Salmond, cellist; Pasquale Tallarico, pianist; William Primrose, violist; Fraser Gange, baritone; Austin Conradi, pianist; Frank Gittelson, violinist; Alexander Sklarevski, pianist; the Coolidge String Quartet; Ossy Renardy, violinist; Carl Hartmann, tenor; Maurice Eisenberg, cellist; Gertrude Pitzinger, mezzo-soprano; the Peabody String Quartet; George Wargo, violist, and Sylvia Meyer,

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harpist; the Pro Arte String Quartet; and Anna Kaskas, contralto, the latter at the final program on March 24.

Cleveland Institute of Music

From a record number of applicants, thirty-two students have been named winners of free scholarships at the Cleveland Institute of Music, following competitive examinations. For the second consecutive year scholarships granted by Beryl Rubinstein, pianist-composer and director of the institute, were won by A. Lois Perry of Cleveland and Emilia d'Aliberti, of Steubenville, O. The Arthur Loesser awards went to Burl Neff of Canton and Phyllis Abrahams of Cleveland. Mr. Loesser is associate head of the piano department and also head of the ensemble division. Scholarships of Josef Fuchs, head of the violin department and concertmaster of the Cleveland Orchestra, were won by Victoria Kerner and James Ceasar, both of Cleveland. The awards by Nevada Van der Veer, head of the voice department, went to Stuart Groshong of Cleveland and Miriam Berg of Spokane, Wash.

Other winners are: Marcile Cox, Marian Montanari, Mary Jo Bendler, Doloros Matey, Barbara Ann Schultz, Peggy Joan Bussong, David Burke, Gertrude Green, Patricia Schnee, piano; William Kiraly, violin; Shirley Webster and Julius Selker, voice; Ruth Ann Hill, Ruth Kumin, Starling Cumberworth and Hugh Glauser, theory; Bonita Potts, cello; Virginia Potts, Marjorie Rutz, George Ryan, Steve Kowalski and Alfred Zetzer, orchestral instruments.

Cornish School

Several teachers have been added to the faculty of the Cornish School in Seattle, Wash., for the new semester. Donald I. A. MacLean is director of the radio department; Doris Dennison teaches Dalcroze Eurythmics; Willie Tomlison Wise is instructor in costume design, and John Cage teacher of dance accompanists. Stephen Balogh, pianist; Harriet van Emden, soprano; Cyril Towbin, violinist, and Martha Sackett, music-education normal, head the musical department. On the faculty also are Bonnie Bird, dance; Walter Reese, painting; Jane Givan, costume design, and several associate teachers. A series of concerts is to be given by faculty members. Broadcasts are being planned from the radio and transcription studios.

Philadelphia Conservatory of Music

William Kapell of New York and Thomas Ingram of Trenton, Tenn., won the D. Hendrik Ezerman Foundation Scholarship in an open competition at the Philadelphia Conservatory of Music on September 29. The Olga Samaroff Scholarship was awarded Dorothy Flanagan of Eldorado, Kans., and Vincent Presichetti of Philadelphia. The Hood Scholarship for piano study with Mme. Samaroff was awarded to Marvin Gross of Chicago.

Lawrence College Conservatory

Amparo Iturbi will present the first concert of the Community Artist Series sponsored by Lawrence College, Appleton, Wis., on October 26. Other artists appearing this season are Helen Jepson, soprano; Marcel Hubert, cellist; the Lawrence A Cappella Choir (Carl J. Waterman, director); and the Lawrence Symphony Orchestra (Percy Fullinwider, conductor), featuring Edward Dudley, tenor.

According to Dean Carl J. Waterman there is a fifty per cent increase in freshman enrollment for the fall term. Freshman week opened September 15.

LaVahn Maesch, professor of organ and music history, returns after a year's leave of absence. Mr. Maesch was enrolled at the Eastman School of Music for graduate work in musicology and composition.

Gertrude Claver, instructor in piano and piano pedagogy, has been a student of Casella at the Chigiana Academy of Music, Siena, Italy, this summer.

Cyrus Daniel, professor of theory and composition, was a student of Arne Oldberg in California this past summer.

Marshall Hulbert, secretary and instructor in voice, has returned from New York where he was enrolled as a graduate student at Columbia University. Mr. Hulbert was a student in voice of Frank LaForge at the summer session of the LaForge-Berúmen studios.

New York University

The Perolé String Quartet on October 19 opens the fifth annual fall chamber music series of six fortnightly concerts in the West Fourth Street Division of New York University. The quartet also appears on November 2, November 30 and January 4. The third concert, November 16, features Eduard Steurmann, pianist; Joseph Coleman, violinist; and Ernst Silberstein, cellist. Katherine Bacon and the Kraeuter Quartet appear on December 14.

Deal Conservatoire

The Deal (N. J.) Conservatoire has added Maurice Aronson, former assistant to Leopold Godowsky, and Vera Kaplun Aronson, graduate of the Imperial Conservatory at St. Petersburg, Russia, to its piano faculty. They are to be presented soon in a program of selections from Godowsky's Miniatures. At the opening faculty concert, the conservatory string quartet (Bernard Sinsheimer, Leonard Atkins, Emanuel Vardi and Bedrich Vaska) were assisted by Harriet Maconel, mezzo-contralto, and André Benoist, pianist.

Dorothy Unterman is director of the conservatoire and Rosalyn Krokover is in charge of the school of dancing, with William P. Couse directing the school of painting. The Monmouth Players, directed by Mary Thomas, make their home at the conservatoire.

New York College of Music

Hugo Kolberg, violinist and concertmaster of the Berlin Philharmonic Orchestra, gave a complimentary recital on the invitation of Carl Hein, director, at the New York College of Music on September 13. With Aurelio Giorni, pianist, he performed several works for violin and piano, among them a new sonata by Furtwängler.

Gardner School for Girls

Beatrice MacCue on October 7 presented a program of Mana-Zucca works for piano and voice, with the composer at the piano, at the Gardner School for Girls, New York. Edith MacBride made a hit in I Love Life. Teresa Dunn was warmly applauded and Tsuta Ohata, Japanese soprano, showed a sympathetic voice of pleasing quality in a duet with Mina Pearsall. The latter was applauded for her Roaming Gipsy. Gene Shove Palmer charmed with her soprano voice of color and range in Ah, Love, Remember, Doux Plaisir and The Quest. Warmly expressive accompaniments were played by Mana-Zucca. Doris Hevener Bolvig opened the program with three well played numbers. F. W. R.

Opera Series for Manhattan Center

A series of performances is to be presented in the Manhattan Center, the former Manhattan Opera House, New York, starting October 24, by the New York Grand Opera Company (Amadeo Passeri, director). La Traviata is scheduled for the inaugural.

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STUDIO NOTES

WILLIAM S. BRADY

Activities of artist pupils of William S. Brady, singing teacher of New York, include a summer of operatic engagements in Buenos Aires and Rio de Janeiro by Frederick Jagel, Metropolitan Opera tenor. He originated the tenor role in the first American presentation of Pizzetti's Orseolo and begins a tour this month. Kathryn Meisle, contralto, is to start a tour to the Pacific Coast before rejoining the Metropolitan. Chase Baromeo, basso of that company, is now head of the voice department at the newly organized Fine Arts School of the State University, Austin, Tex. He plans several concerts. Eyvind Laholm, American tenor, sang this summer in opera in Berlin, at the Maggio Musicale, Florence, and the Arena, Verona. He is to sing The Ring under Serafin in Rome, the same assignments in Brussels and other Wagnerian roles in Antwerp Bordeaux and performances in Genoa, Budapest, Bucharest, Sofia, Belgrade and Florence. He makes his New York debut in the spring with Kirsten Flagstad in three Wagnerian programs with the Philharmonic-Symphony Society.

Leone Kruse, dramatic soprano, formerly of the Munich, Prague and Chicago Civic opera companies, is teaching at the Cincinnati Conservatory of Music. Thomas Muir, tenor, is teaching at Iowa State College. Students now teaching who returned for summer courses with Mr. Brady included Herald Stark, Iowa State College; Agnes Rast Snyder, University of St. Paul; Constance Cody King, Knox School, Cooperstown, N. Y.; Adrianne Ludwig, Richmond, Va.; Anna Clyde Plunkett, Houston, Tex.; Irene Klinger, Lima, O., John Bloom, Drury College, Springfield, Mo., and Marguerite Barr MacClain, Philadelphia.

HANNA BROCKS

Previous to reopening her New York studio for the winter season, Hanna Brocks concluded her activities at Burlington, Vt., by presenting two advanced pupils, Martha Crane, lyric soprano, and Eva Musicant, dramatic soprano, for the Tri-Hi and Three-T Clubs at the Community "Y" there. Both sang Italian and English numbers and united in the duet from Mozart's Marriage of Figaro. They were immediately engaged for appearances before women's organizations and a series of *hausmusik* programs. Miss Brocks was invited to return next summer to continue her vocal instruction in that city.

SOLON ALBERTI

Following a summer of teaching including master classes, Solon Alberti is in his New York studios. Nita Gale, soprano, recently fulfilled a concert engagement in New York.

DORNAY-CULP

Lucille Manners, radio and concert singer, is to make several appearances this season with orchestras and in recitals. Dorothy Kirsten, also of the radio, appears in the forthcoming Wynman production of Great Lady. Eddie Albert, of the stage, screen and radio, has one of the leading roles of George Abbott's The Boys of Syracuse in which Grace Albert, also of the radio, is to have an important part. José Ferrer is one of the principal characters in Missouri Legend, now on Broadway. Margaret MacLaren, NBC soprano, sings in Knickerbocker Holiday. George Johnston and Tom Dawson, baritone and bass, respectively, are appearing with the Four Showmen on the Kate Smith program. All are artists of the New York studios of Louis Dornay and Betsy Culp.

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MELANIE GUTTMAN-RICE, vocal teacher, has reopened her New York studios for the fall season.

OBITUARY

Aurelio Giorni

PITTSFIELD, MASS. — Aurelio Giorni, pianist and composer, was found drowned in the Housatonic River here on September 30. He was forty-three years of age and formerly taught at Smith College and the Institute of Musical Art. He also held posts at the Springfield Conservatory of Music, the New York College of Music and the Henry Street (New York) Music School Settlement. His symphony in D minor had its first performance last April in Carnegie Hall. For some time he was a member of the former Elshuco Trio.

Dr. Melchiorre Mauro-Cottone

Dr. Melchiorre Mauro-Cottone, organist of the New York Philharmonic-Symphony Society and composer of organ and choral works, died in New York on September 29 at the age of fifty-five. Born in Palermo, Italy, he studied with his father and grandfather, both of whom were organists and composers. He was graduated from the Royal Conservatory of Music in Palermo at the age of seventeen, although at twelve he had become organist of the Church of San Carlo Borromeo. He assisted his father at the Pantheon, church of the Dominican Fathers, as a teacher at the Conservatory and at eighteen was director of the Schola Cantorum of Pius X, under patronage of the Pope. Coming to New York he made his debut in 1910 and then served several churches in this city, Wilmington, Del., and New London, Conn. Guest organist at the 1926 Phila-

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delphia Exposition, he was made a Chevalier of the Crown of Italy by King Victor Emmanuel. As a conductor he had directed the Philadelphia Orchestra and for the Savage Opera Company. He had also served as organist at the Capitol Theatre, New York, and had received many honorary musical degrees. Surviving are his widow and two daughters.

Giulio Setti

TURIN.—Giulio Setti, for twenty-seven years chorus master of the Metropolitan Opera, died on October 2. Born sixty-nine years ago in Treviglio, Lombardy, he studied in Milan. Although possessed of an excellent tenor voice, he never sang in opera but became identified with chorus work, serving at the Khedive Opera House in Cairo and the Colon in Buenos Aires. He went to the Metropolitan in 1908 with Giulio Gatti-Casazza and Arturo Toscanini and combined the then individual Latin and German choruses into one ensemble for all repertoire. When Gatti-Casazza resigned in 1935, Mr. Setti left with him,—living thereafter in retirement in Genoa. He is survived by his widow and a married daughter. T. H.

Eugenie Schumann

BERNE, SWITZERLAND. — Eugenie Schumann, prominent piano teacher and last surviving child of Robert and Clara Schumann, died here recently at the age of eighty-six. Her memoirs were translated into English by Marie Busch and primarily concerned episodes relating to the musicians who were friends of her parents. Born at Düsseldorf, she was the seventh of eight children. S. N.

Carl G. Schmidt

UTICA, N. Y.—Carl G. Schmidt, seventy years, old, died here on September 21. A former president of the State Music Teachers Association, he was for many years chairman of the music department at Boy's High School, Brooklyn, and then at Erasmus Hall High School there. He had been organist at the New York Avenue Methodist Church and the Central Presbyterian Church, Brooklyn, and president of both the Clef Club of New York and the Brooklyn Oratorio Society. Mr. Schmidt also gave sight-singing courses for the Brooklyn Institute of Arts and Science and had composed anthems and songs. He leaves his widow and three daughters. T. N.

Rev. Dr. Calvin W. Laufer

PHILADELPHIA.—The Rev. Dr. Calvin W. Laufer, composer of 125 hymns and editor of hymnals, died here on September 20. He was sixty-four years old. Born in Brodheadsville, Pa., he was graduated from Franklin and Marshall College and Lnion Theological Seminary. He began writing hymns in 1909 when a pastor, and later, under his direction, many hymnals were prepared for the church. In 1933 he was associate editor of the Presbyterian Hymnal and associate editor of the Handbook to the Hymnal. Dr. Laufer also wrote extensively concerning church music. He is survived by a son, a brother and a sister. T. T.

Dr. Adolph Frey

SYRACUSE, N. Y.—Dr. Adolph Frey, former instructor in the College of Fine Arts of Syracuse University, and founder of Frey College of Musical Art at Watertown, died on October 4 at the age of seventy-three. Born in Landau, Germany, he was graduated from Stuttgart Conservatory of Music. He joined the Fine Arts faculty as piano instructor in 1895 and was promoted to professor the next year, a post he held until 1928, when he resigned to travel. He composed more than fifty anthems, sacred songs and trios during his service as organist at the First Methodist Church here and had appeared in his own works at the Morning Musicals, Inc., and with the Syracuse Civic Symphony Orchestra. His widow and two sisters survive. H. T.

Frederick Egner

ORANGE, N. J.—Frederick Egner, for fifty-nine years organist of the First German Presbyterian Church here, died on September 27. Mr. Egner at seventy-five was believed to be the oldest organist in Essex County. He began study of that instrument at the age of twelve and also studied the violin. In 1896 he was first violinist in the Haydn Orchestra of the Oranges. For many years secretary of the Half-Dime Savings Bank of this city, he was a member of the American Guild of Organists. Surviving are a son and three daughters. L. K.

Mrs. John Francis O'Brien

Mrs. John Francis O'Brien, pianist known on the concert stage as Huddie Johnson, was drowned at Southampton, L. I., during the recent hurricane. Born in Coldwater, Mich., in 1901, she was graduated from Oberlin Conservatory of Music and won a fellowship at the Juilliard School in New York. She also studied in Germany. In 1933 she won a Naumburg Prize. In addition to solo appearances in Germany and this country, she was soloist with several symphony orchestras.

Albert Kuenzlen

SYRACUSE, N. Y.—Professor Albert Kuenzlen, retired head of the violin department at Syracuse University, died here on September 21. He was born in Stuttgart and was a classmate of Victor Herbert. Former head of the Utica Conservatory of Music, he had played in the Metropolitan Opera orchestra under Leopold Damrosch. N. T.

Marguerite R. Erb

Marguerite R. Erb, violinist, a member of the New York Women's Symphony Orchestra, died on September 23. Born forty-nine years ago, she was the daughter of a former Belgian vice-consul to New York. She studied music in Belgium and had been active in New York musical circles. Her husband, two sisters and two brothers survive.

Willem Sasbach

AMSTERDAM.—Willem Sasbach, first cellist of the Concertgebouw Orchestra, died in August. A native of this city, before the War Mr. Sasbach played in the Scottish Orchestra from 1902 to 1914, under Sir Frederick Cowen and Emil Mlynarski, and also taught in Glasgow. W. S.

Charles E. Wissner

Charles E. Wissner, former secretary of Wissner & Sons, Inc., Brooklyn, New York piano firm, died on October 7 at his home. Born fifty-nine years ago, he was a nephew of Otto Wissner, founder of the company and was associated with it for thirty years prior to his retirement last February. He is survived by his widow, a son and two daughters.

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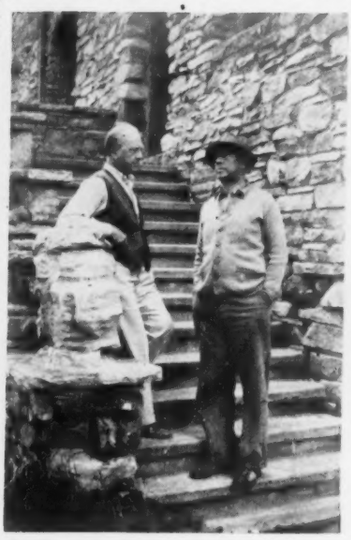

FELLOW CAMPERS
at the Chazy Lake, N. Y., lodge of Reinald Werrenrath, baritone, right. His guest was Frederick R. Huber.

ATTENDING THE LAYING OF CORNERSTONE
of memorial to Henri Lognon, French archaeologist, were, left to right, Pierre Monteux, Nancie Monteux and Esther Anderson, Berkeley, soprano.

(RIGHT)
ANNA SCHRAMM,
soprano, right, with her teacher Edgar Fowlston and Jean Crinklaw, accompanist, at Alma College, St. Thomas, Ont., where she gave two concerts recently.

EDWIN McARTHUR,
accompanist for Kirsten Flagstad, Metropolitan Opera soprano, as seen by a cartoonist at a recent program which he conducted with Mme. Flagstad as soloist. (Photo © by Herald Feature Service, Melbourne.)

DR. MALCOLM SARGENT
autographing programs after conducting the Sydney Symphony Orchestra, N. S. W. (Photo © by The Sydney Morning Herald and Sydney Mail.)

(RIGHT)
GEORGIA GRAVES,
contralto, vacationing at Lake Louise, Canada, during a two-months' tour of the Canadian Rockies with her husband, Howard Brenton MacDonald, travel lecturer. Her Town Hall, New York, recital is scheduled for November 11.

MR. and MRS. RICHARD TAUBER,
the latter the English screen actress Diana Napier, following the tenor's opening concert of his Australian tour. (Photo © by The Sydney Morning Herald and The Sydney Mail.)

MARGARET ELLEN MacCONACHIE,
teacher of singing, receiving the Master of Music degree from Dr. Moissaye Boguslawski, head of the Boguslawski College of Music, Chicago, to the faculty of which she has been appointed.

(BELOW)
JOSEPH BENTONELLI,
Metropolitan Opera tenor, visits the Grand Canyon on his way East after appearing on a broadcast program from Hollywood, Calif.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review of the World's Music

Photo by Herbert Mitchell

ANTONIA BRICO

Organizer and Director of the New York Women's Symphony Orchestra, Inc.
New York Series at Carnegie Hall—January 17, March 14 and April 25